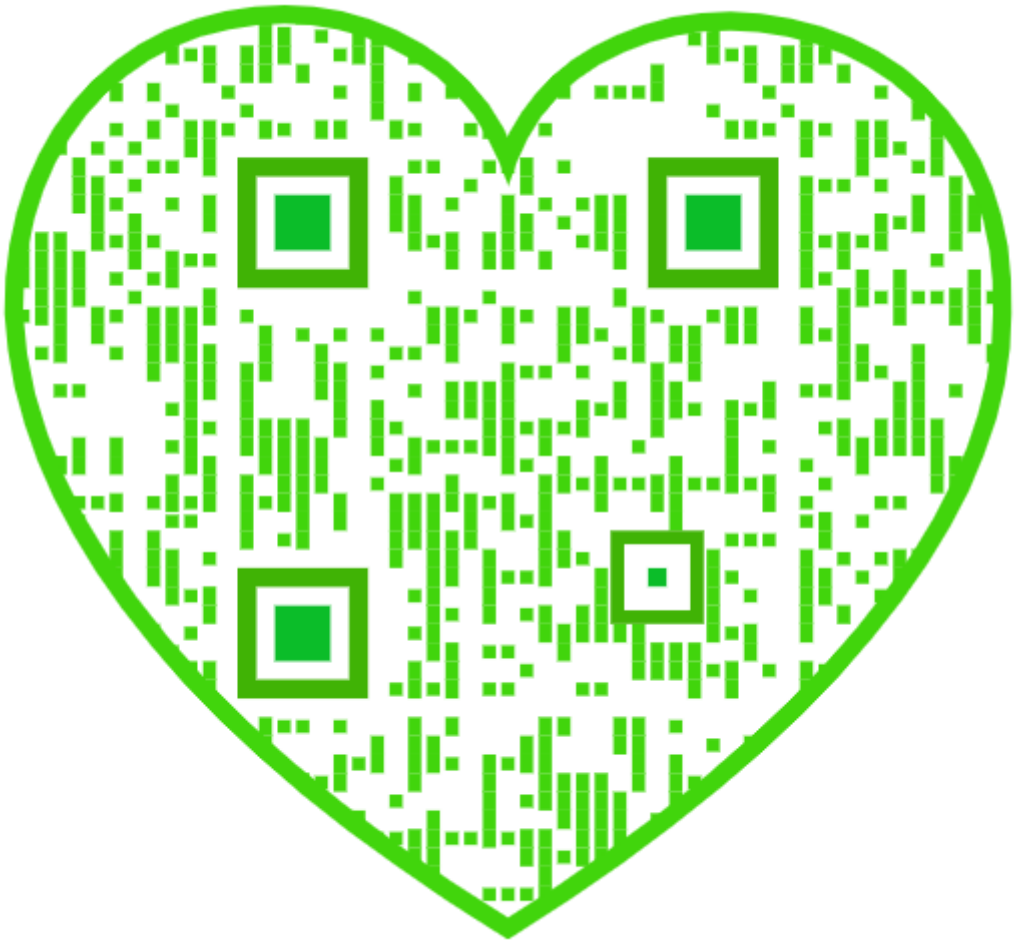

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HARRIS ALLEN, A. I. A., EDITOR S. E. WILLIAMS, BUSINESS MANAGER
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USE OF COMMON BRICK FOR EXTERIOR DECORATIVE PURPOSES

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[BY HARWOOD HEWITT, ARCHITECT]

COMMON brick for decorative effect has been hitherto little appreciated by the public. It has been classed, in its decorative qualities, along with the use of squash, cucumbers, etc., for interior decorations, and usually confined to the basement.

But just as one of the most beautiful center-table decorations to come under my notice recently consisted of just these well-known squash and cucumbers, mingled with other lowly and despised portions of the botanical world; just so some of the most intriguing brick walls ever seen have been constructed from hodfulls of the most common of brick, and common mortar.

It makes not so much difference what honest material is used—but *how* it is used:—as an Architect, I must tell the truth.

Now for a bit of psychology. Without the conscious knowledge of most of us—the human element—the unconscious emotions, if you will—control our mental attitudes more than any other force. We love the things and the people about us that have the virtues and the frailties of humans. They are in our class—they have nothing on us—to be vulgar. You even like me to be vulgar. Humans do not love machine-made God-perfect things.

But everyone loves a lover. And equally true it is, in a general way, that everyone finds an appeal in the creations of an honest man who has put love and faith into his creation, whether it be a work of engineering, art or literature; and if this work, or the lover, expresses moderate human failings, that creation or that lover is doubly dear to us. There is a human appeal that we cannot get away from.

Do you say we are far afield from common brick? Not at all. You are not far away from the creation of well-designed buildings wherein common brick may be used with delightful effect.

Common brick, in a surface relieved by generous mortar joints, in approximately the natural tone, give the sense of a "human-made" wall of good color, as opposed to the feeling of a wall which we might call "machine-made." This machine-made feeling is produced by surfaces and edges too exact, too true to leave any play for the imagination. *Nothing* that is too prefect is pleasing to us humans, as said above; it leaves us nothing to criticize and nothing to improve upon in our imagination—and we do love to do that.

I am not here eulogizing common brick to the detriment of any other material, but rather the effects which can be obtained in walls constructed of them, and many other of the apparently crude materials.

What I am trying to get at is this: we all love a not-too-perfect but substantial, honest wall of good proportions and color, because we feel unconsciously, that the wall is an effort of the lovably erring human hand; that it has no pretentious striving for effect. In other words, it has those homelike, substantial qualities which make us comfortable. The result is produced by the wave of the slightly uneven surface, by the play of color, of light and shade—by its general texture.

Such a wall can have also the elegance of simplicity, than which there is no more convincing note of refinement.

Note, reader please, I have said *can* have. Pleasing effect in the use of any material can only be obtained if a knowledge of the psychology of the human love of beauty is supplied by someone who does know this psychology and loves his work.

Therefore, if you expect to achieve a pleasing effect by going to the nearest carpenter to design and build your house, no matter what the material, you are doomed to disappointment.

The object of the competition now being held, and prizes for which are offered by the California Common Brick Manufacturing Association in the amount of $1000.00, is to show the

AN ADAPTATION OF MODERN SPANISH ARCHITECTURE IN BRICK

pleasing results that can be obtained in the use of their material. This, and other recent competitions held for small houses, are desirable. They will tend to elevate the average small house construction by the enlightenment of the public, so accustomed to the tawdry contraptions, usually seen in small houses, that it has grown to believe some of them beautiful. About one in a hundred thousand of them really is beautiful. Every one might be.

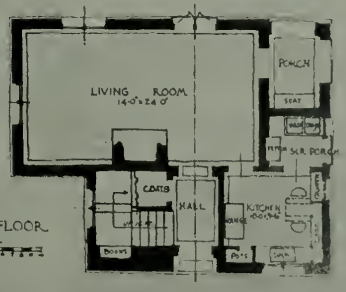
WINNERS OF THE SMALL BRICK HOUSE COMPETITION

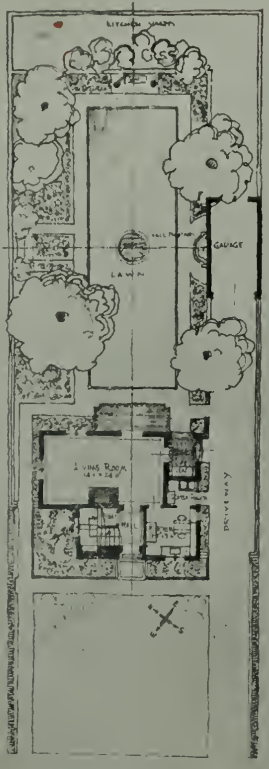
[BY PHILIP J. MEANY]

EIGHT Los Angeles architects and one from Santa Barbara are announced as winners of the thousand dollars in prize recently offered by the California Common Brick Manufacturers Association for the best small brick house designs. Nearly one hundred designs were submitted from all over California and from three neighboring states.

The following awards have been made by the committee of judges appointed by the Los Angeles chapter of the American Institute of Architects. First prize, $400 to Harrison Clarke; second, $200, A. McD. McSweeney; third, $100, W. F. Mullay, all of Los Angeles, and $50 each in the following order to: L. Riggs, Santa Barbara; C. W. Lemmon, J. E. Stanton, W. G. Byrne, L. F. Fuller and C. E. Perry, all of Los Angeles. The judges awarded a special mention to A. McD. McSweeney, winner of the second prize, who submitted a second design which was prevented from securing the fifth prize by a ruling making it impossible to award two prizes to one individual.

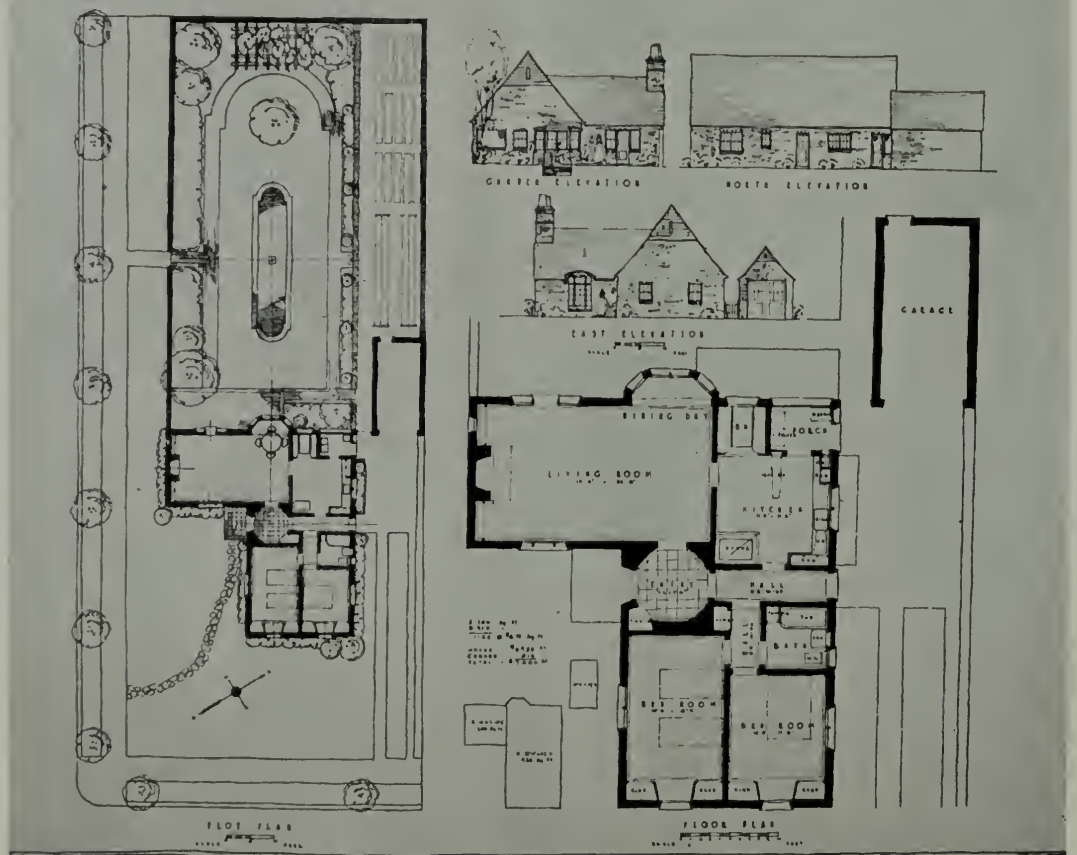
The judges, Summer Spaulding, Pierpoint Davis and Elmer Grey, prominent Los Angeles architects, designated the following entrants as meriting particular mention: C. R. Spencer, C. A. Perryman, W. K. Graveley, J. D. Tuttle, R. A. Lockwood, L. F. Sherwood and J. D.





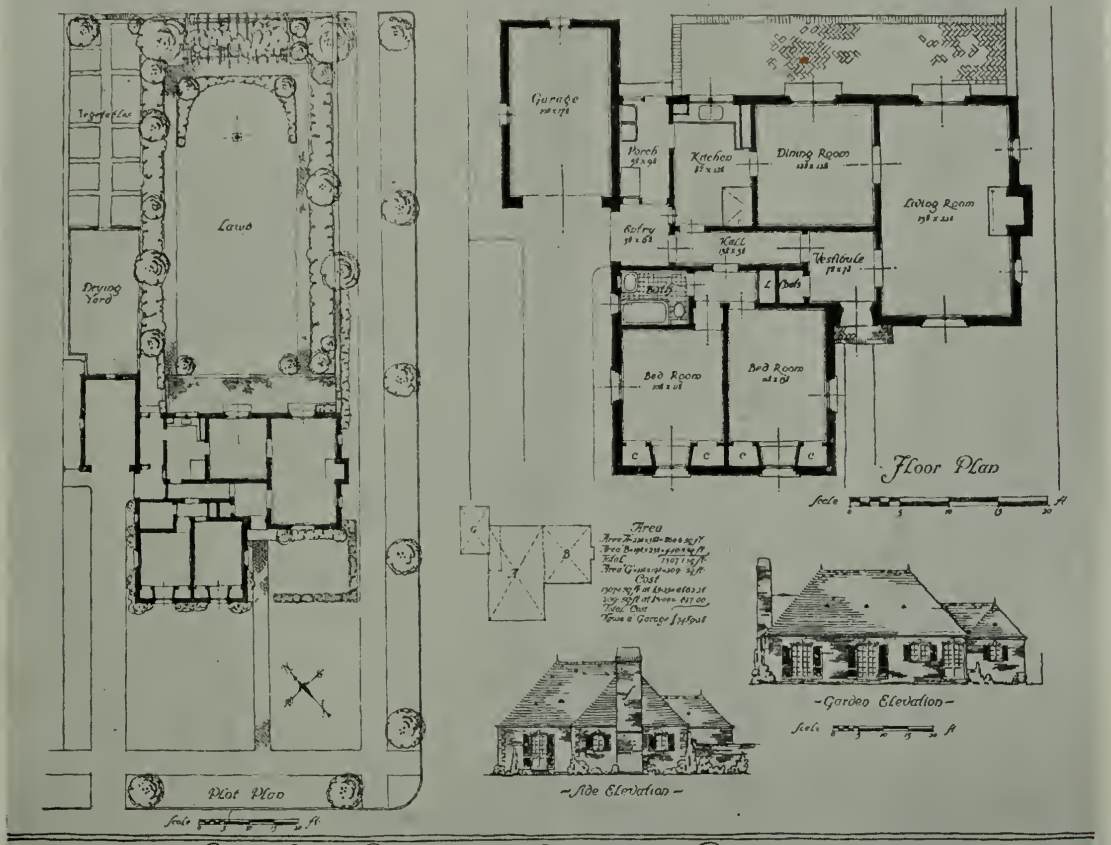
SMALL BRICK HOUSE COMPETITION

FIRST PRIZE HARRISON CLARKE, LOS ANGELES, CALIFORNIA



· SMALL · BRICK · HOUSE · COMPETITION ·

SECOND PRIZE A MCD. MCSWEENEY, LOS ANGELES, CALIFORNIA



Small Brick House Competition

THIRD PRIZE W. F. MULLAY, LOS ANGELES, CALIFORNIA

DOORWAY, RESIDENCE OF MARY L. PHELAN, SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO

Winn, all of Los Angeles, and W. L. Moody, Santa Monica.

The competition was conducted under the auspices of the Los Angeles and the San Francisco chapters of the American Institute of Architects and the Architectural Club of Los Angeles. Architect Harwood Hewitt, of Los Angeles, directed the competition as professional adviser.

The increasing vogue for brick homes is evidenced by the wide popularity of this competition and the high excellence of the ideas submitted. The competition has disclosed such a wealth of interesting designs and small house possibilities, that a public exhibition of all the designs received is now being held in Los Angeles at the Metropolitan Exhibit. Announcement will soon be made of a number of designs in addition to the prize winners which the Brick Association will purchase at $50 each from the designers.

By the terms of the competition the designs submitted called for houses costing no more than $7,500. Some of the most interesting exhibits call for an expenditure considerably under this amount.

It can be seen that if a larger house is desired, a number of these plans could be enlarged without injuring the design.

A NEWS ITEM OF SOME SIGNIFICANCE

"The Spokesman," journal of the University of California Extension Division, contains an interesting item to the effect that the Carpenters Local No. 36 of Oakland has carried off honors in organizing the largest class in the history of the department. Seventy members signed up for the class of Elementary Blue-Print reading on November 19, 1923, with Prof. A. W. Parker as instructor.

This is an extremely encouraging sign; evidently the craftsman of today is waking up to realize the value of intelligent service. The young carpenter with this attitude toward his business is on the way to become a foreman and a contractor.

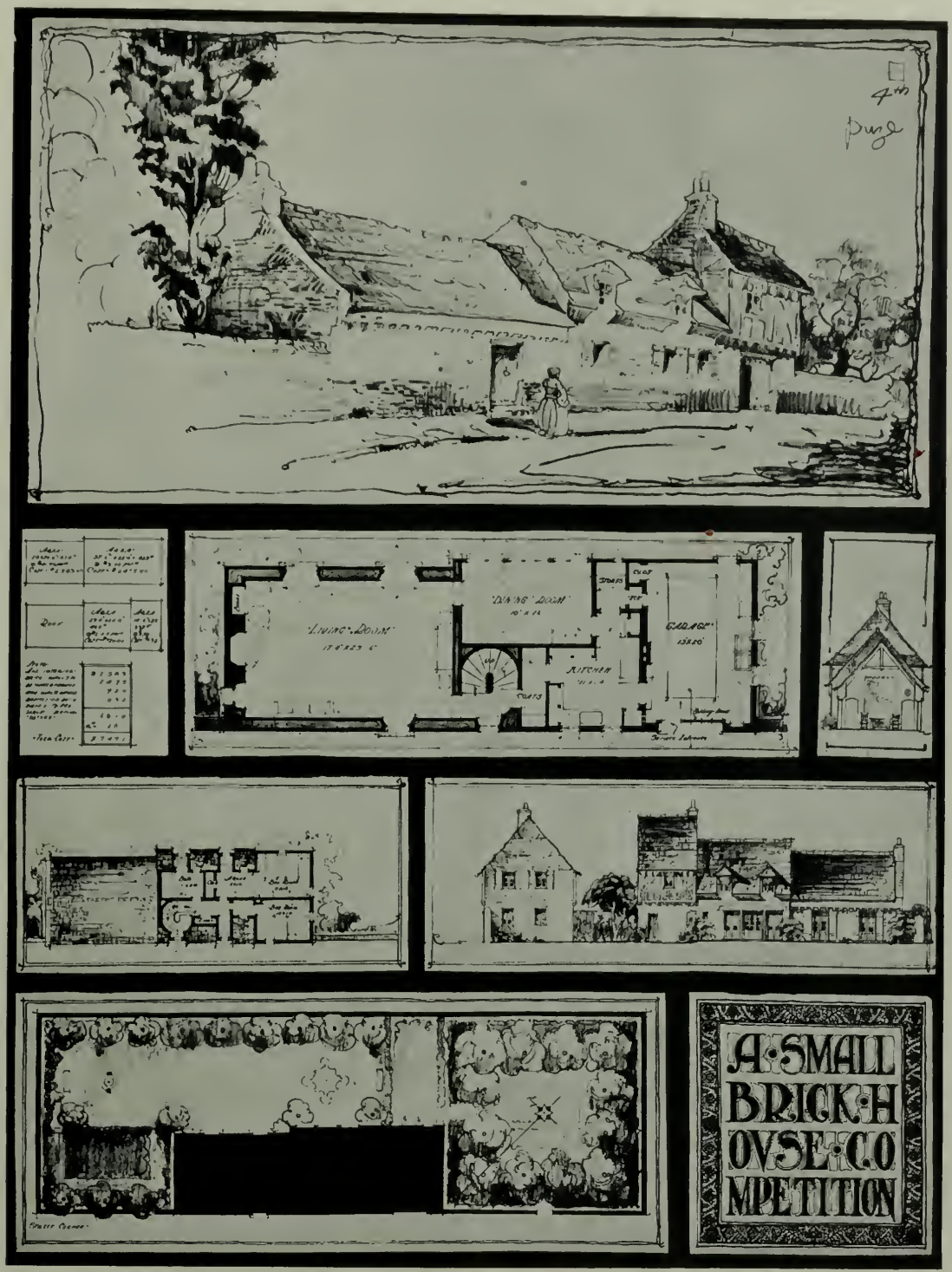
* * *

"The honor of a name," said Mr. Burnham, "is not above the honor of a nation, but neither can be sustained without the support of the individual in the one case or the nation in the other."

* * *

At the last meeting the San Francisco Chapter, American Institute of Architects, decided to hold an architectural exhibition in the Spring of 1924, and the President appointed the following committee: Harris Allen, Chairman; Herbert Schmidt, and Earle B. Bertz.

RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CAL. WEEKS AND DAY, ARCHITECTS, SAN FRANCISCO, CALIFORNIA



FOURTH PRIZE L. RIGGS, SANTA BARBARA, CALIFORNIA

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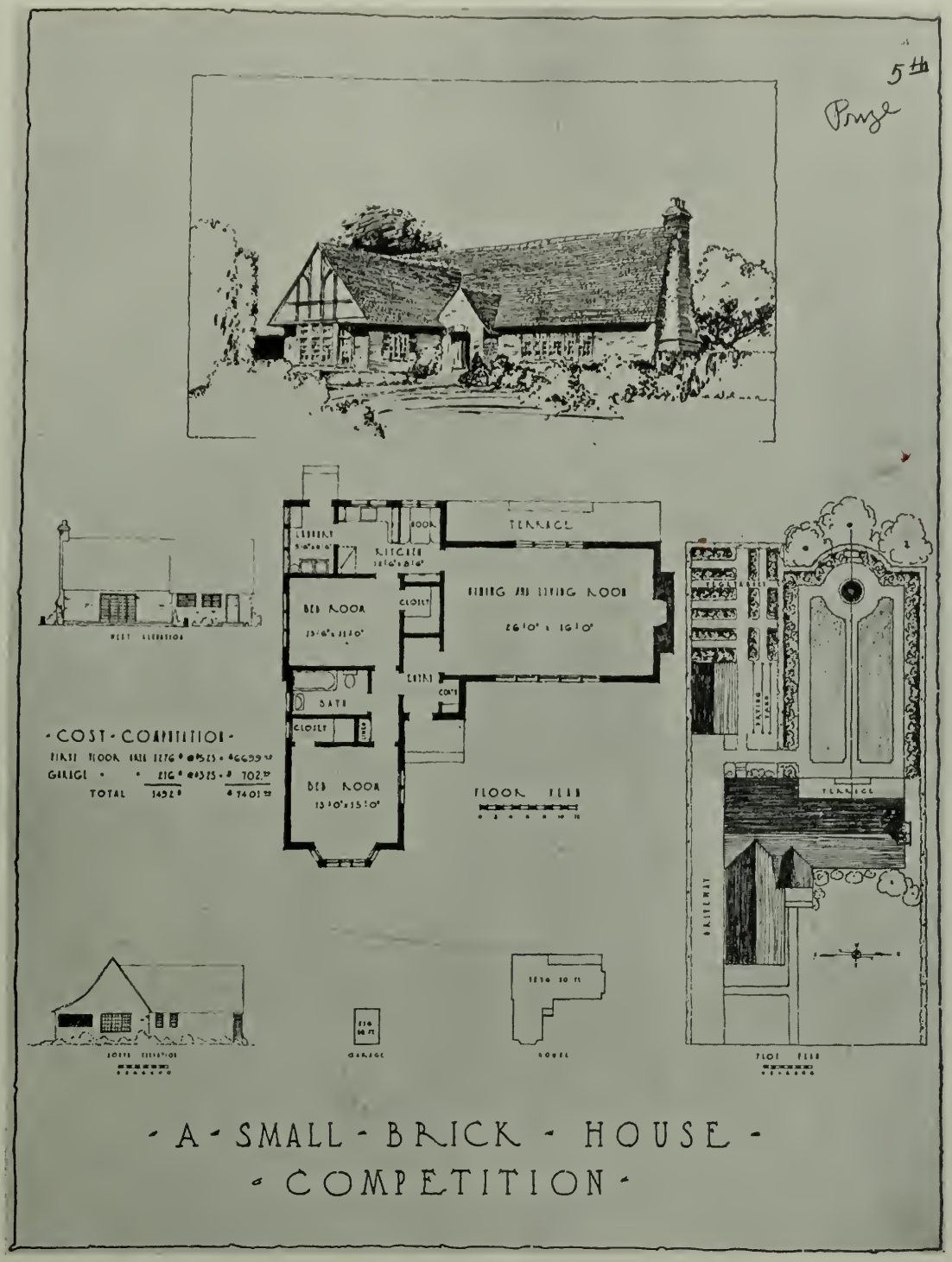
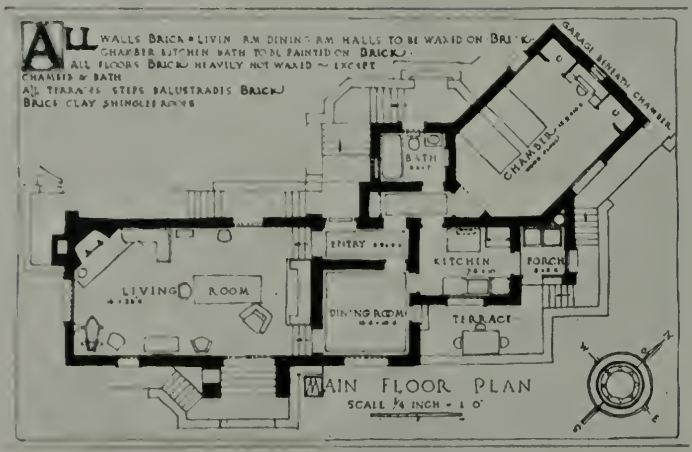
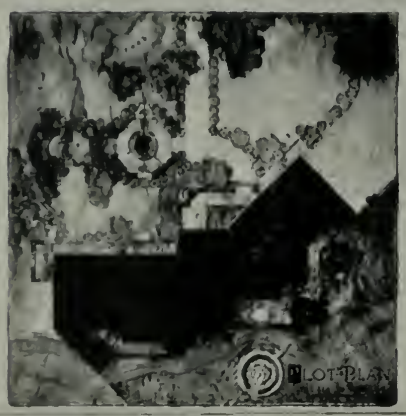


FIFTH PRIZE C. W. LEMMON, LOS ANGELES, CALIFORNIA

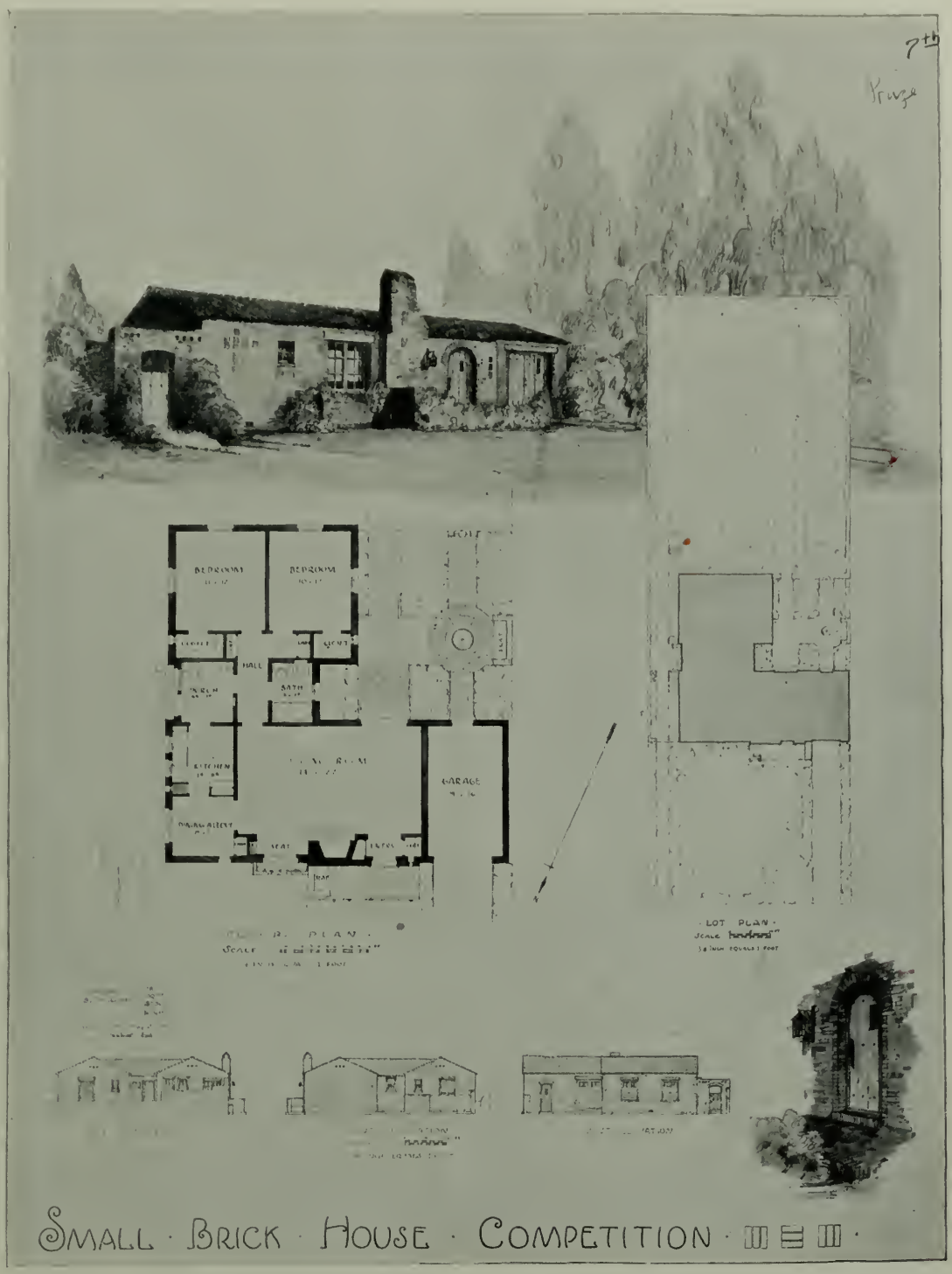
6th Prize





SMALL BRICK HOUSE COMPETITION

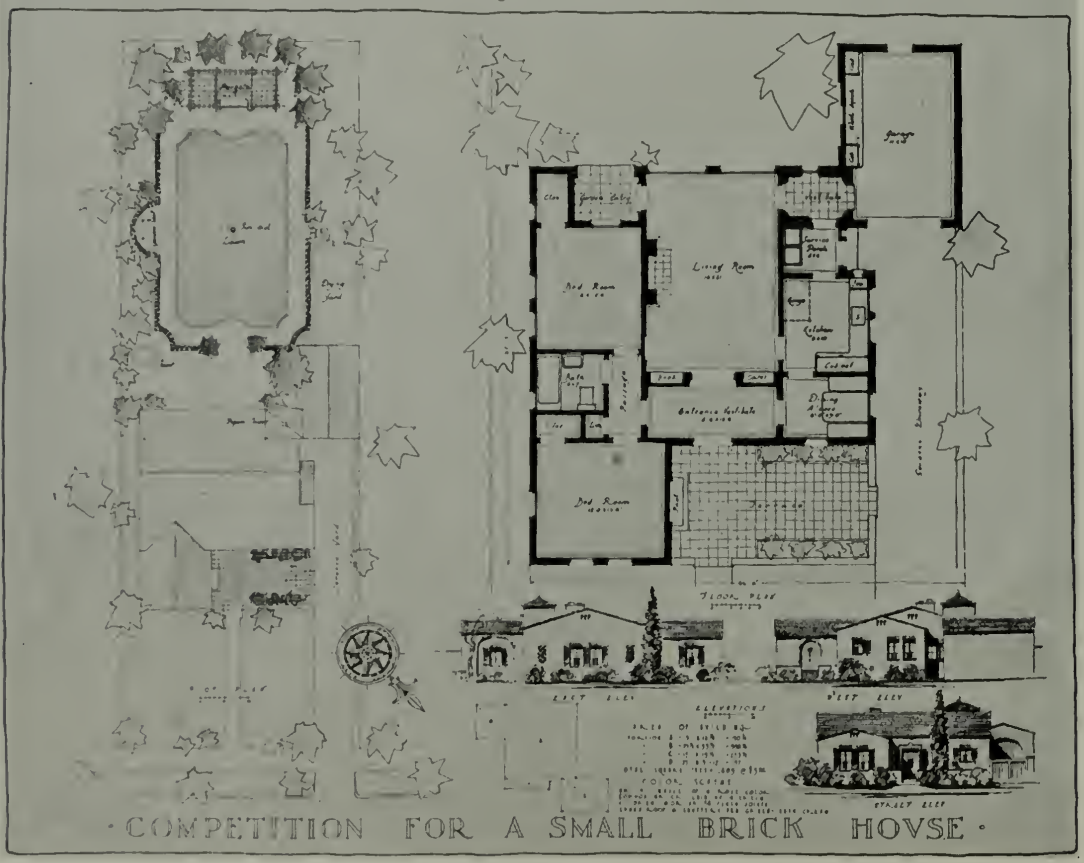
SIXTH PRIZE E STANTON LOS ANGELES, CALIFORNIA



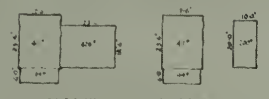
SEVENTH PRIZE W. G. BYRNE, LOS ANGELES, CALIFORNIA

8th Prize

The Garden Facade



EIGHTH PRIZE, L. F. FULLER, LOS ANGELES, CALIFORNIA



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SECOND FLOOR — 510 @ 4.00 = 2,040.00
GARAGE — 200 @ 3.00 = 600.00
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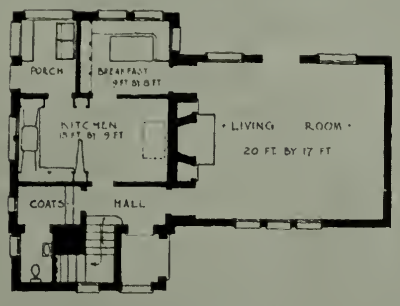
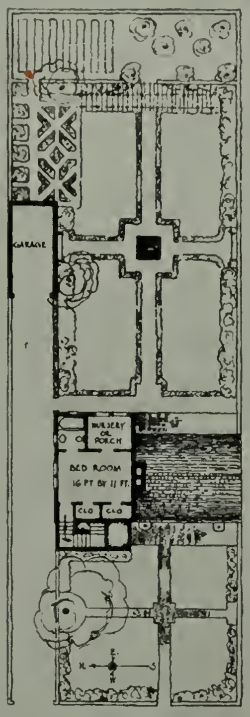


FIRST FLOOR PLAN
SCALE OF FEET



PLOT PLAN AND SECOND FLOOR
SCALE OF FEET

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NINTH PRIZE C. E. PERRY, LOS ANGELES, CALIFORNIA

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California Common Brick Manufacturers Association

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BRICK VERSUS STUCCO AS REGARDS HISTORIC PRECEDENT

BY HARRIS ALLEN, A.I.A.

"BRICK versus Stucco" is a misleading title, indicating a comparison and choice between materials, based on their integral qualities. Disregarding all "practical" considerations, however, there remains to the layman a question as to the proper use of the two materials in expressing architectural design. Can they be used interchangeably, or is there a preference? Is brick right and stucco all wrong, for instance, in a French chateau of the Francis I. period—and *vice-versa*, must stucco be used for an Italian villa?

The answers to these questions are to be found, first, in *fact*—in actual historic examples of the style; second, in *fancy*—is the building beautiful and appropriate to its use and location?

The particular application of this problem to California concerns the local use of Spanish and Italian motifs to such an extent that there now exists a recognized "California" type of building. So largely have stuccoed walls figured in this treatment that the general public is naturally inclined to believe that nothing else can properly be used. As regards the historic precedent and inspiration, there is, of course, abundant instances of the use of brick. Italy is full of charming examples, from the simple, picturesque farmhouse to the splendid palace and the stately church. Northern Italy, especially, is rich in brick buildings, and has been the source of many of our delightful Californian essays. In Spain, it is true that brick work is more apt to be coated with a skin of stucco, yet some very lovely specimens of mellow brick walls are to be found, and the rich, concentrated ornament known as "Plateresque" from its resemblance to the silver-smith's art, has lent itself almost too readily to the terra-cotta modeler in this country.

ENTRANCE, LELAND STANFORD SCHOOL, SACRAMENTO, DEAN AND DEAN, ARCHITECTS

LELAND STANFORD SCHOOL, SACRAMENTO, DEAN AND DEAN, ARCHITECTS

The matter of beauty and fitness is one which requires, perhaps, years, and the accumulation of favorable verdicts to settle definitely. There are fashions in architectural styles, the clothing of men's lives, as in the clothing of their bodies; and last generation's styles seem very crude and ungainly to us now. When we first began to plunder the Old World of its treasures, our houses were like over-loaded museums; now, we see dawning a day

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of discrimination and the perception of relative values. It does not seem possible that our successors will find our work ridiculous and ugly. They may, indeed, accuse us of plagiarism; but there is steadily growing a vitalizing use of these architectural forms. Not lifeless, archaic copies, but the use of a beautiful, appropriate language to express concretely our civilization. Much of this California building of ours is instinct with life—or so, at least, it appears to our partial eyes, surfeited with the repetition of the commonplace.

AUDITORIUM, DAVID LUBIN SCHOOL, SACRAMENTO, DEAN AND DEAN, ARCHITECTS

The buildings which have been brought together for illustration in this magazine are of different kinds and from various locations. They all, more or less, show an interesting treatment of brick in a style which no one could feel inharmonious with our traditions, our climate and landscape. Without detracting in any way from the praise which is due our charming houses of plaster, it is quite proper to welcome these signs of more permanent structure, which, we may hope, will increase in number, and mellow to still greater loveliness and "homeliness" as the years pass.

This subject is so interesting and so timely, that further articles and illustrations will be published, dealing with the suitability of brick for architecture in California.

BRICK—SOUTHERN CALIFORNIA'S NATURAL MEDIUM

[BY SUMNER MAURICE SPAULDING, A.I.A., LOS ANGELES]

A FEW centuries ago all roads lead to Rome. Modern civilization has been greatly influenced by that fact. Rome drew to her bosom the knowledge of the known world. The sciences, arts, letters and law, founded firmly on the traditions of Greece, grew and developed until they reached their culmination in the time of Augustus. This golden age of Rome seems the pinnacle of success of that age. While in many of the arts it did not approach the age of Pericles in Greece, it did give more to a greater number of men. Civilization on a greater scope was benefited. Rome, as a center of culture and learning, profited by the experience of all her provinces. This development grew until it became the envy of the intellectual centers of the world.

History teaches that there is always a time when this intellectual state reaches its zenith, and from that point retrogression begins. In the fifth century, when the great power of Rome had waned, the Hun appeared on the horizon. He descended from the cold habitations of the north, attracted by the sunny climate and the wealth of Southern Europe. Overrunning Italy, he observed and studied Rome's magnificence. He did not acquire the civilization of Rome, he absorbed it. The quality of refinement was lowered, but the race was strengthened by the hearty and rugged blood of the Hun. During this lull the latent powers of the people lay dormant, storing up their intellectual energy to burst forth later in the period of the Renaissance. In our modern times it is customary for us to study these past civilizations very thoroughly before we attempt to add anything to our scientific or artistic knowledge. Rome being the clearing house, as it were, for our information of the ancient world, gives us many of the fundamentals of our present civilization.

Notably in the field of architecture we always turn to our history to help us in solving our problems. Especially in this field is it necessary for us to profit by the experience of the past. By careful study of our Latin writers, coupled with the recent discoveries in archeology, we can make certain definite conclusions as to the causes of architectural advancement in certain periods. These advancements can be briefly summed up by these statements.

First, in the valleys of the Tigris and Eu-

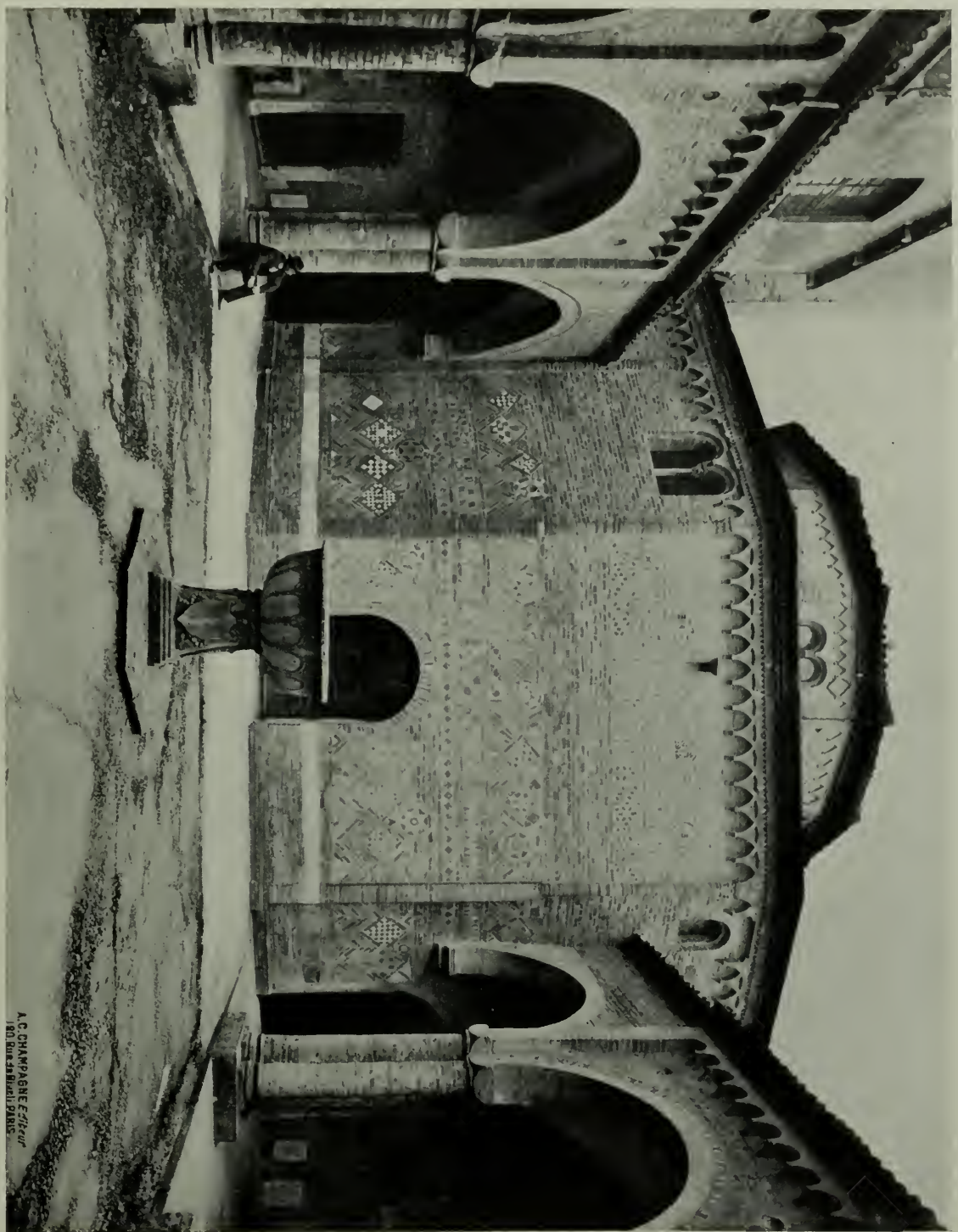
MAIN ENTRANCE NEWTON BOOTH SCHOOL, SACRAMENTO, DEAN AND DEAN, ARCHITECTS

phrates our latest discoveries prove that the magnificent buildings constructed there in ancient times were of sun-dried brick. This is easily explainable by the fact that stone, as a building material, was not available in large quantities. In Egypt the remains of ancient times are the richest for the archeologist. We find here that climatic conditions, combined with the wealth of stone, granite and marble, have provided for us a vast store of knowledge. In Crete and in Greece stone and marble were used in great abundance, quarries being available. The architecture of antiquity inspired the golden age of Rome. Possessed with a large wealth of materials, plus excellent climatic conditions, Italy combined the styles in a manner which was perhaps less refined than in Greece, but infinitely more magnificent. In the Romanesque period and in Byzantium we find again brick a common building material. Stone being seldom used, as the quarries were not accessible. Thus we see history teaches us one potent lesson. Architecture in the finest sense has always been produced by an honest expression in construction with the materials available—with materials native to the region in which the construction is done.

In the light of the above discussion, it seems well that we should hesitate and look into the conditions which are confronting us in Southern California. Building today for the most part is inspired by the works of the Latin countries. Up to the present time our knowledge of architecture of Southern Europe has been obtained primarily from those locations where stone was abundant. California has no great stone and marble quarries accessible. Judging from our experience in the past we will never produce a fine architecture as long as we copy and imitate in our buildings a type of material which is more or less foreign to this location. It is without doubt, should we attempt to study the brick work of Northern Italy and Spain, that we would find a direct and honest expression in buildings of brick, a natural material to this locality. The possibilities of the use of brick in domestic and public buildings has, as yet, hardly been investigated. Within the next few years we can hope that students of architecture in California will spend more time in research among the examples of brick work of Southern Europe. It is to be hoped that people of means and interested organizations will eventually establish traveling scholarships for the purpose of studying this art, for the art of brick work will greatly increase the architectural interest of California, and in the development of our distinctive California architecture.

THIS INSPIRED THE PALACE OF FINE ARTS, P. P. I. E.

Never in any country was there such extensive public expenditure of money and never was public expenditure carried on with so little regard for harmonious general work. *We* had education, perhaps, in a higher degree than elsewhere, and the consequent yearning for better things that always comes with it. Throughout the country a vague discontent prevailed with public work; the sort of discontent which always, with our people, precedes improvement. Then came the Fair of '93 and the millions who saw it understood at once what was needed to affect a change from the old unsatisfactory way of doing things. They saw that though a pool, a grassy bank, or a building may be individually beautiful, each of them may appear ugly in the midst of inharmonious surroundings, and moreover that no one of them by itself is so beautiful as a union of them all in a good design. The people at large discovered the art of Landscape Architecture and were delighted.—*From a scrap book of D. H. Burnham.*



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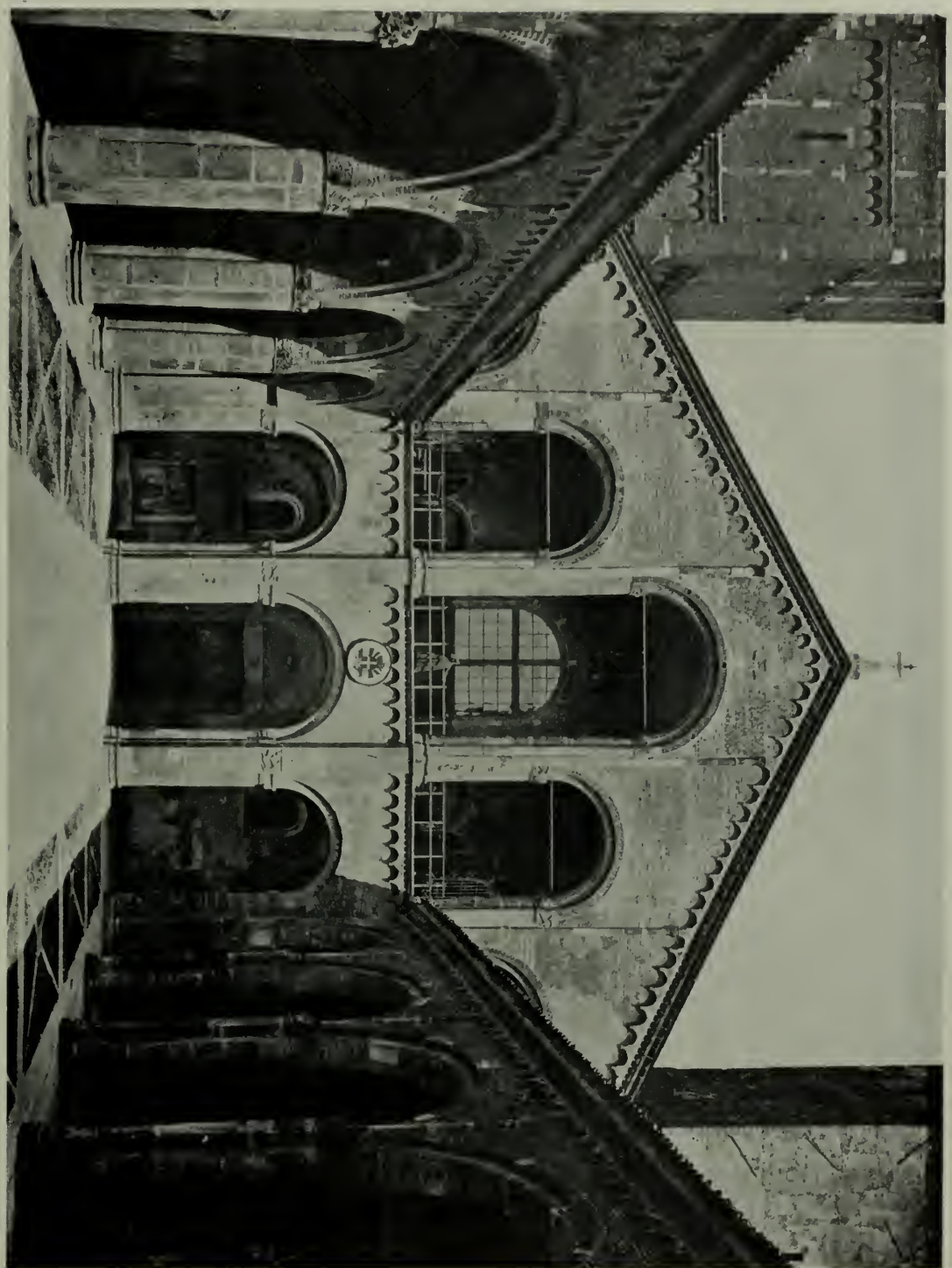

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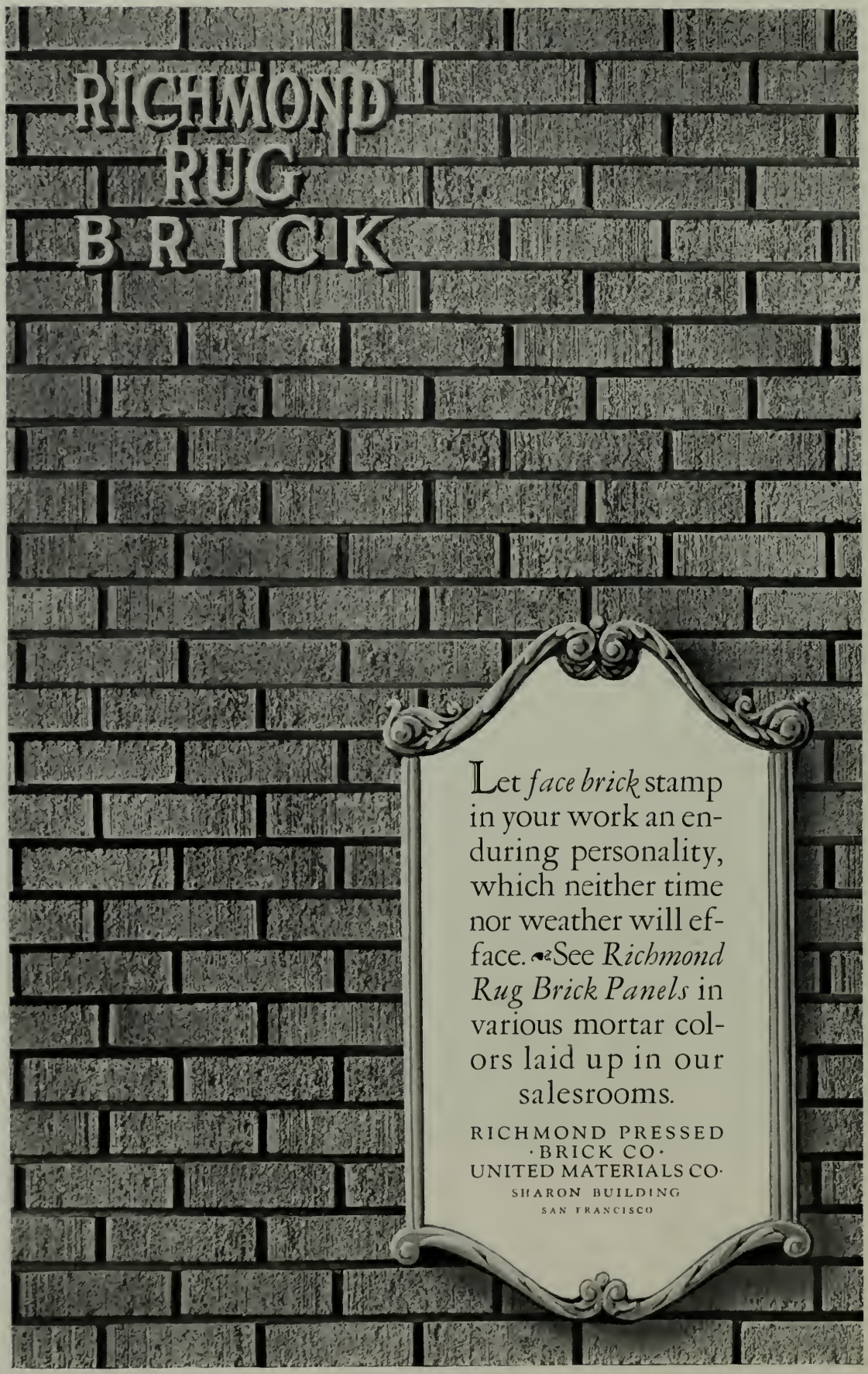
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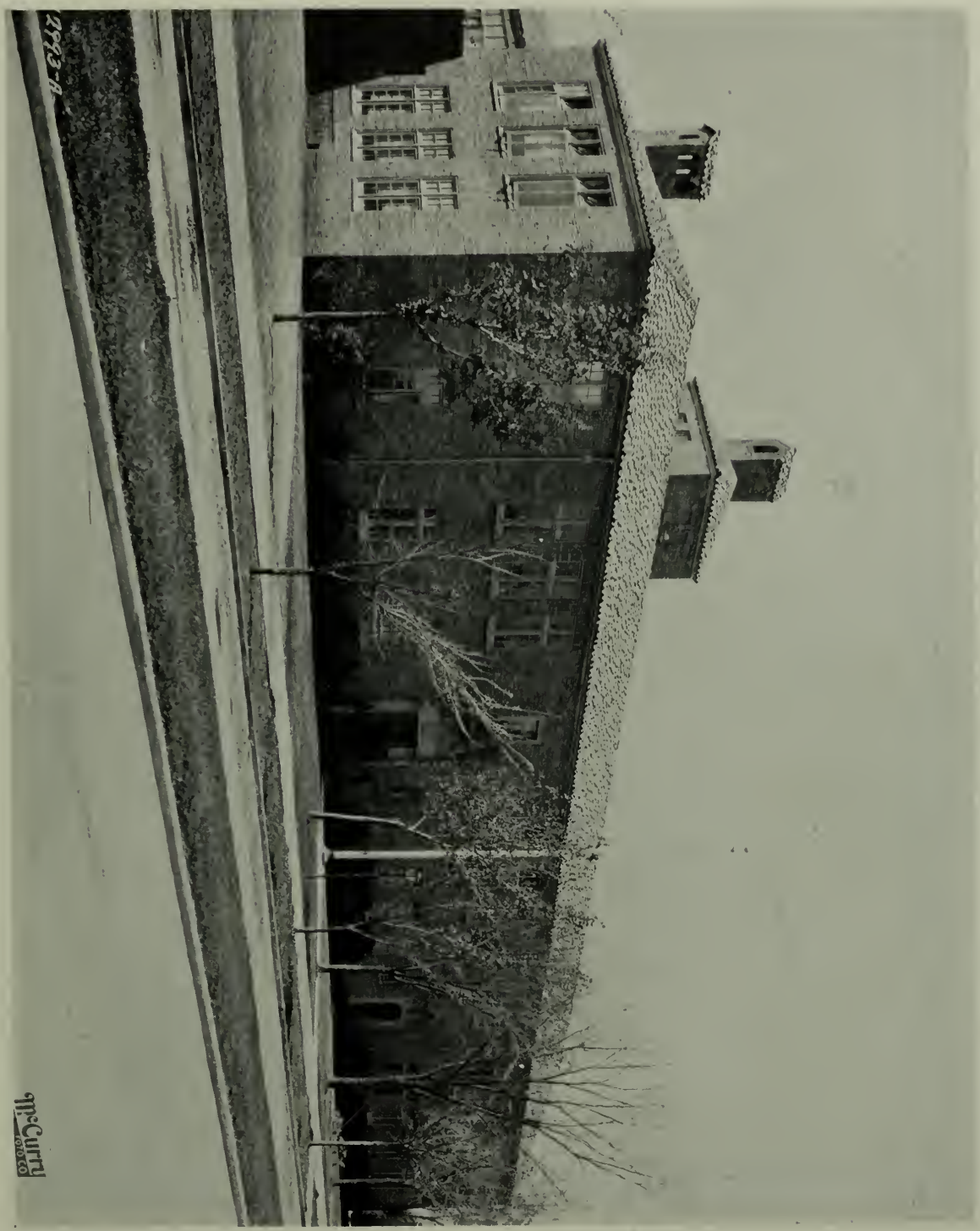

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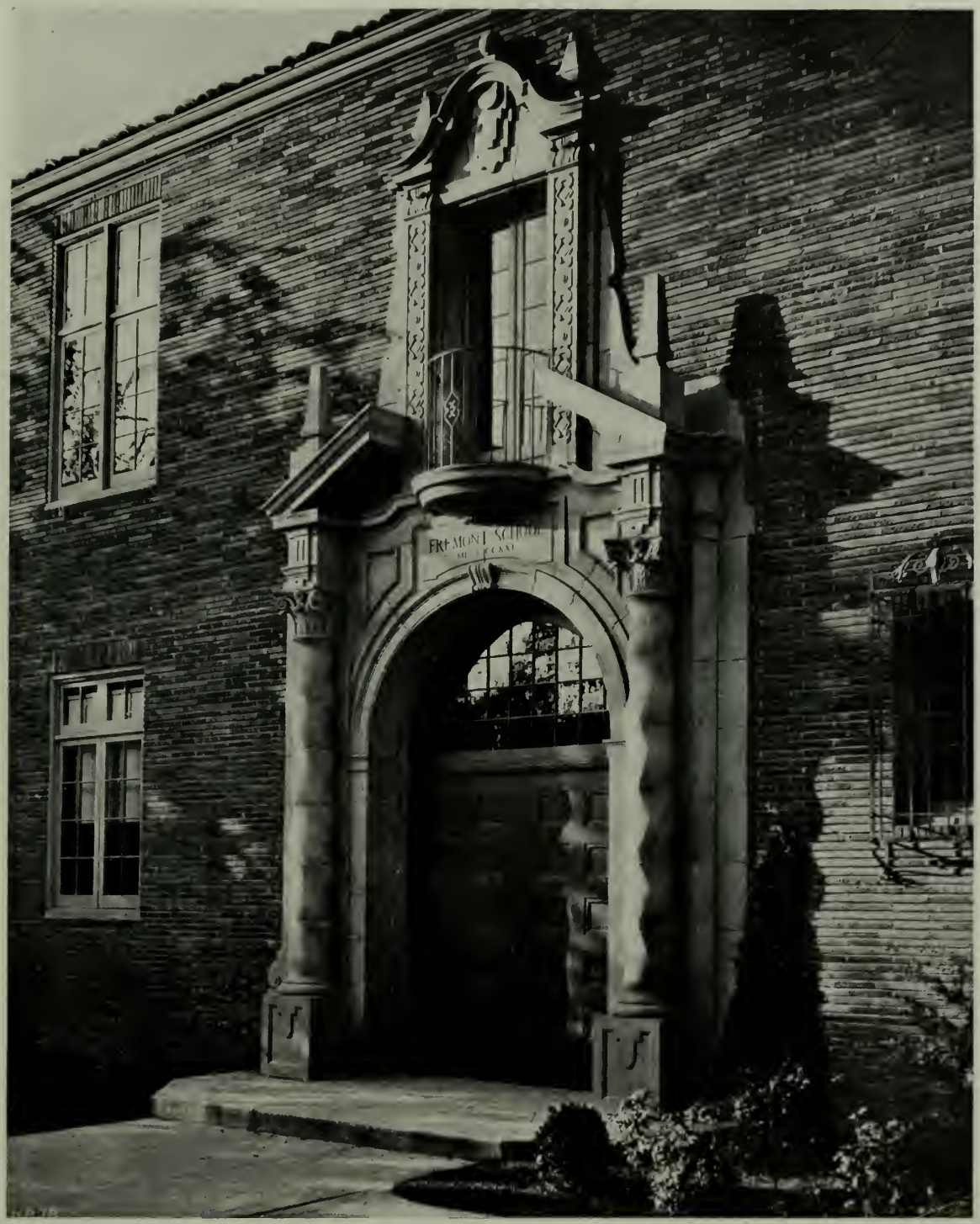

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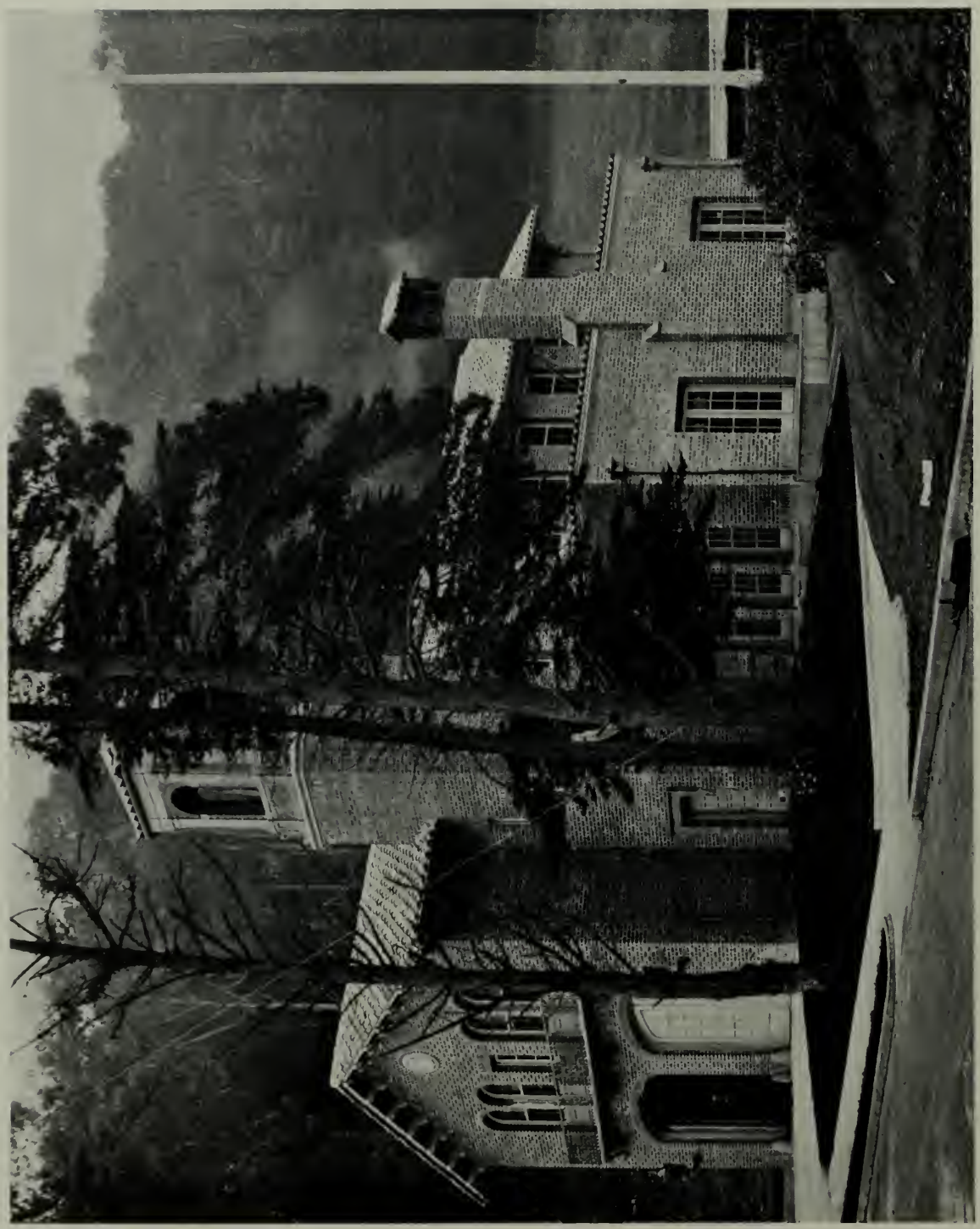

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AN ADAPTATION OF MODERN SPANISH ARCHITECTURE IN HOLLOW TILE
INGLESIDE TERRACE, SAN FRANCISCO, CALIFORNIA

ON the preceding page is shown the beautiful home of Mr. James Shultz in Los Angeles--Harwood Hewitt, Architect. It is one of the many handsome homes of Southern California whose beauty is enhanced by

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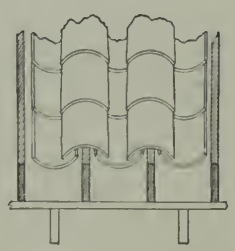

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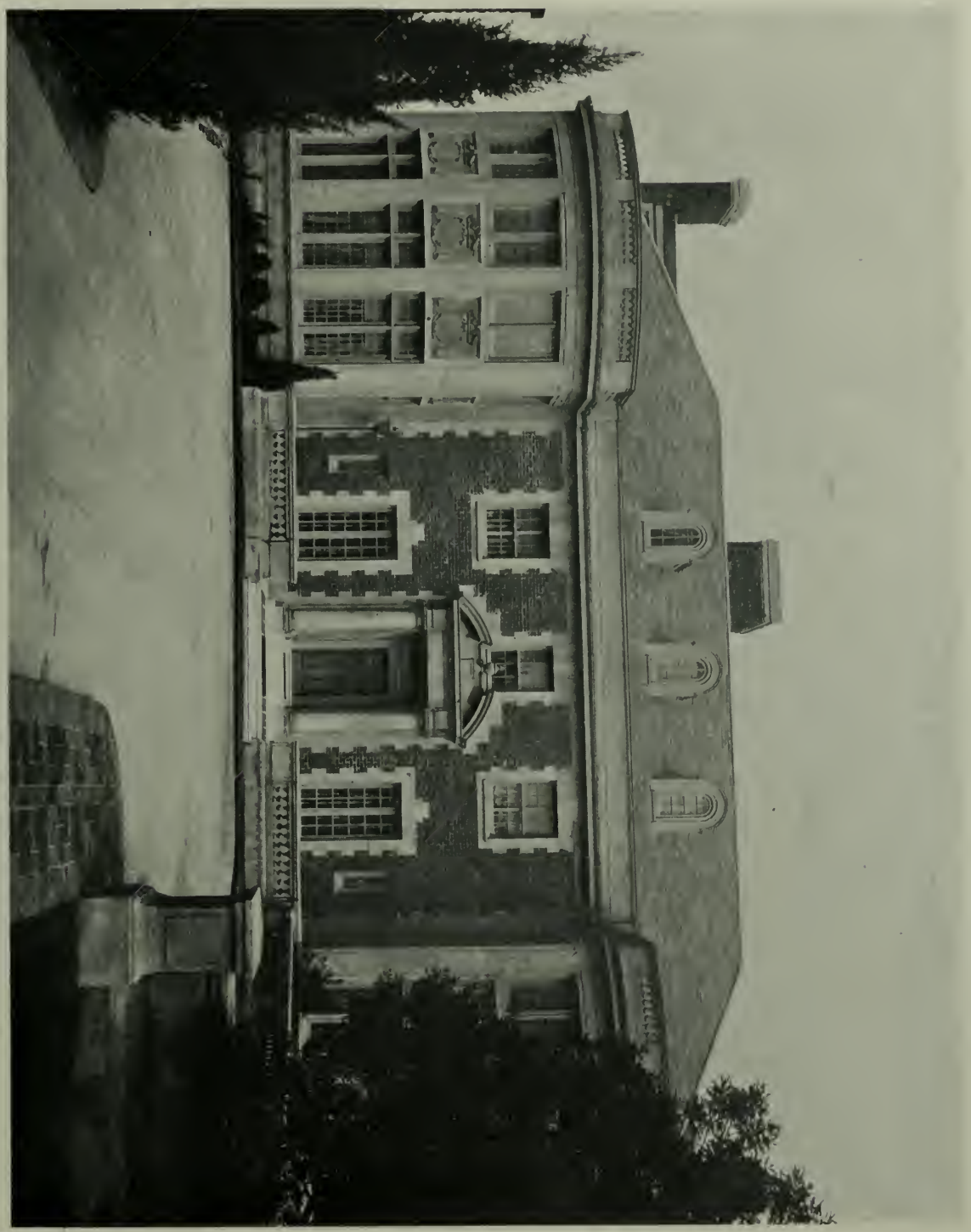
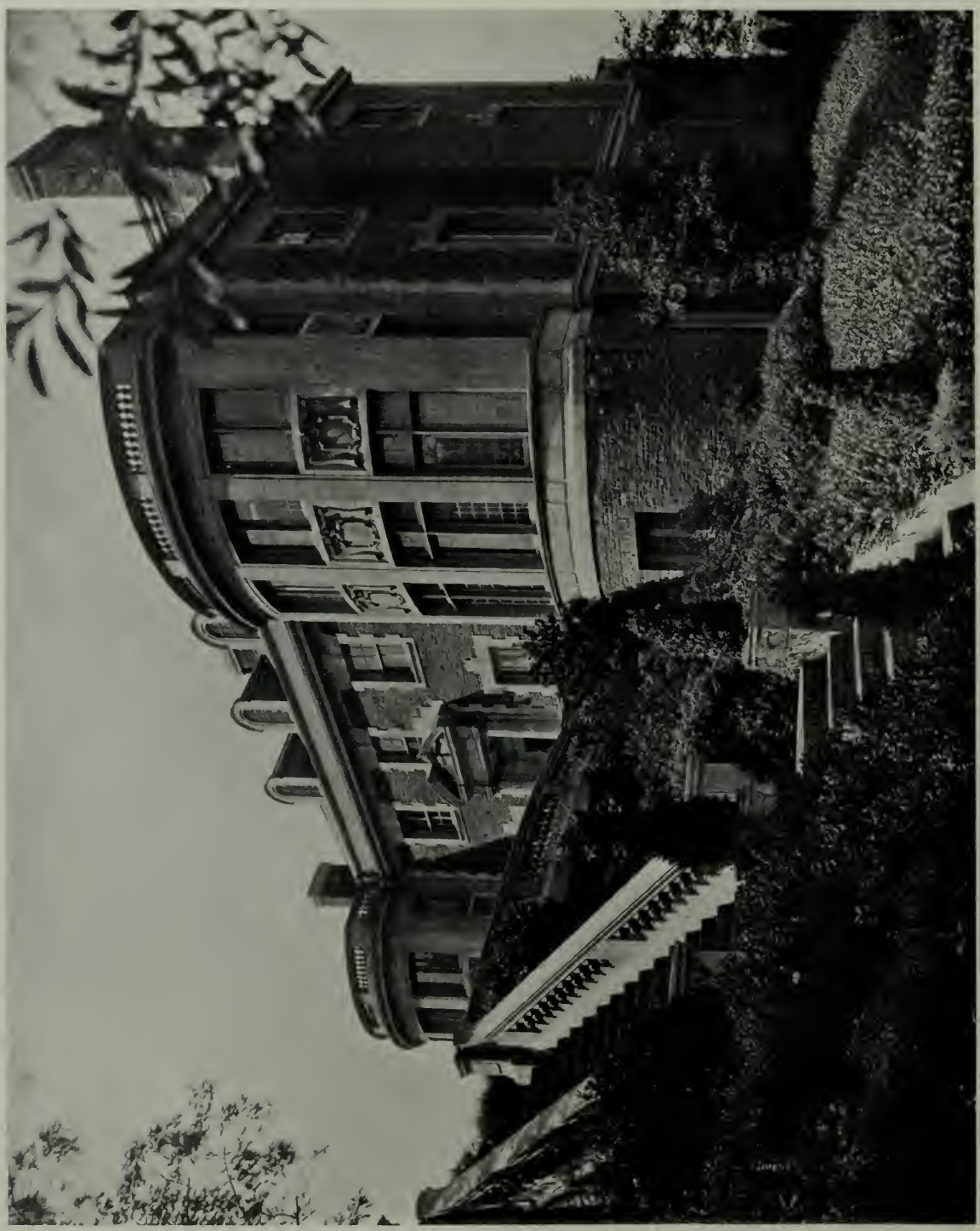


RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO



VIEW FROM GARDEN, RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO

FRATERNITY HOUSE, BERKELEY, CALIFORNIA, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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George W. Kelham, three years
Arthur Brown, three years
Wm. Mooser, two years
J. H. Bloime, two years
Earle B. Bertz, one year
Harris Allen, one year

NEXT MEETING

The next meeting will be held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 77 O'Farrell Street.

DECEMBER MEETING

The regular meeting of the San Francisco Chapter of the A. I. A. was held on Thursday evening, December 20, 1923, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President J. S. Fairweather. The following members were present:

S. Schnaittacher
H. E. Burnett
Earle Bertz
E. H. Hilderbrand
E. B. Bertz
Harris Allen
Morris Bruce
A. J. Evers
J. S. Fairweather

MINUTES

The minutes of previous meeting were approved as published.

The minutes of Directors meeting was read and discussion invited.

NEW BUSINESS

A report of the Directors Committee on Exhibition was made by Mr. Harris Allen, Chairman.

It was moved and carried that the Chapter hold a local exhibition, if possible, to hold the same in the Bohemian Club.

Moved, seconded and carried that the President appoint an Exhibition Committee. This committee to report to the Chapter for approval before proceeding.

Mr. Schnaittacher, Chairman of the Committee on Competitions, reports the approval of the competition being held by the California Brick Manufacturer's Association.

Mr. Schnaittacher reported that the committee appointed to meet with the other professions re Municipal License Tax had met with them and had made progress.

A refund from the Institute fund for delegates to the Washington convention amounting to $20.32 was received from the Treasurer of the Institute.

Moved, seconded and carried that the amount be deposited in the Educational Fund of the Chapter.

Moved, seconded and carried that the Secretary send a letter of sympathy to the family of Herman Barth, a member of San Francisco Chapter.

Members whose dues are in arrears two years and over will not receive the Pacific Coast Architect and Building Review.

There being no further business the meeting adjourned.

Albert J. Evers, *Secretary*

The following letter is self-explanatory and should be of more than passing interest to members of the San Francisco Chapter.

Los Angeles, California
December 18, 1923

Mr. J. S. Fairweather, President,
1001 Balboa Building, San Francisco

Dear Sir:

In reply to your communication of December 5th, regarding competition on our City Hall, will advise you that there has been a committee of architects selected by the Board of Public Works, composed of John Parkinson, J. E. Allison, Harwood Hewitt, and John C. Austin, all of Los Angeles. These four members had the privelege of selecting a fifth member, having elected W. F. Faville of San Francisco.

Their work will be to get up a competitive program for the Board. This being accomplished the Board will consult with the architects of the state.

Very truly yours,

E. J. Delorey,
Commissioner of Public Works

·EDITORIAL·

WITHOUT contending that a rose by any other name would smell less sweet, we may venture to say that the sale of roses would perceptibly decrease, under some other name. Or put your rose plants among the vegetables; what farmer, or house-keeper, would buy?

In short, there's much in a name, with due regard to Master Shakespeare; who, indeed, says elsewhere: "there's much virtue in an 'if.'"

If, therefore, the "Building Review" purports to present a record of the best current architecture of the Pacific Coast, and if its original name was "Pacific Coast Architect," what could be more appropriate, more representative, than to revive the early, distinctive, name? Surely, there's much virtue in the name.

There be still more "ifs." The matter of many magazines, dealing with "buildings" and "reviews" in general;—the modern trend toward specialization, as affairs grow more numerous and more complex;—the increasing abundance of "local" material and its increasing excellence;—the realization that an admittedly local organ has greater potentiality for educational uplift—these, and many other arguments, are elements of a problem which is just one branch of the great generic object of our modern social structure:—*Service;* better Service for the Public.

With the firm intention to continue to improve its form and matter, as may be expedient, until the architecture and allied arts of this Coast shall be fully and adequately represented, the "Pacific Coast Architect" offers the first issue of 1924, and its hearty good wishes for happiness and prosperity. The choice of brick buildings for illustration seems to us a happy one; this Phoenix-like material, strong and beautiful, is hardly yet coming into its own out here, so that in a way this issue celebrates the work of Pioneers. To the Pioneers, Honor! and to their followers, Power!

. . .

THE Competition announced by the "Building Review" to secure a cover design for the magazine in 1924, under its new-old name "Pacific Coast Architect," did not bring the anticipated results. The number of drawings submitted was small, and the character showed a misunderstanding of what was required. Not one of these was suitable, technically or in the matter of design, for reproduction, as the outside cover of an architectural magazine. In general, they were better suited to use as frame for a Contents Page, and, in fact, one has been accepted as such and is so used in this issue. Apparently the program was not sufficiently clear, and "Pacific Coast Architect" has communicated with the competitors separately and offered certain compensation for their trouble. Meanwhile a temporary cover design has been adopted until one which is entirely satisfactory and appropriate may be secured, either by a more complete competition, or other means.

It was the intention of "Pacific Coast Architect" to hold an annual competition for a cover for the ensuing year. Instead of opening this contest without limit, which evidently did not appeal to the young architect and draftsman, it will apparently be more successful to restrict such contest to the local Architectural or Draftsmen's Clubs, in turn. Certainly it would seem that here would be an opportunity for the exercise of a young man's creative craftsmanship, with the chance of a moderate recompense and considerable publicity. "Pacific Coast Architect" would welcome suggestions on this subject.

. . .

WHAT ARE WE TALKING ABOUT?
EXHAUST THE SUBJECT.

"What are we talking about?" said Mr. Burnham one day in conference with his staff of designers and engineers. Then followed a long seance during which a minute analysis of every phase of the problem of the moment was brought forward, dissected, classified and recorded in chronological sequence, so that a program of orderly procedure covering the task in question was developed and adopted. Thereupon Mr. Burnham said, "Now, boys, go to it! Don't quit until you *exhaust* the subject!"

The effect was electrical; we were all as busy as bees and remained so until another conference imposed new and greater duties. Every fit man, every eager man, and every man willing to accept inspiration was recognized. Some rose, some fell, but Mr. Burnham, always imperturbable, never expressed dissatisfaction if any of us failed. He seemed to be blind to our failures. He compelled us to love him. He got service because he gave inspiration. That was Burnham. That was his character, the strong point always standing out.

·SOME·FINE·INTERIORS·

THE architectural treatment of the various living apartments of a dwelling has become a matter of much more careful study than was formerly the case. Moreover, it has advanced from the periods when each room was treated in a different "style," so-called, at the mercy of the Interior Decorator, or that in which all the equipment of a room was matched in "suite" form, with upholstery, wall covering, hangings, all treated with one fell design—the era of the hotel-like residence.

Now, in large degree, the furnishing of a home is studied in an endeavor to create an atmosphere of harmony and consistency (but not too great consistency) both within and without.

The accompanying illustrations are excellent examples of a well-designed home whose dignified and hospitable English facade does not belie the succession of handsome rooms open for the social life of the family and its friends—all treated in a not too strict version of English Renaissance, without adherence to any definite period, but all harmonizing comfortably.

It will be noted that there is no definite attack at "Period" decorations, that on the contrary there are practically no two pieces that might be said to match. However there is no mistaking the general effect of harmony throughout.

While it is evident that costs have not been an object in the furnishing of this particular home, that fact does not enter into the matter, so far as creating a restful atmosphere of intelligence, good taste, and the refinement of living is concerned.

LIBRARY, RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CHARLES PETER WEEKS ARCHITECT, SAN FRANCISCO, CALIFORNIA

ENTRANCE HALL. [ABOVE] STAIR HALL, RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CHARLES PETERS WEEK, ARCHITECT, SAN FRANCISCO, CALIFORNIA

DINING ROOM, [ABOVE] LIVING ROOM, RESIDENCE OF MR. F. W. BRADLEY, SAN FRANCISCO, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO

Fireproof, Permanent
AMBLER ASBESTOS SHINGLES

These pictures are views of the reconstructed Rancocas Stock Farm buildings at Jobestown, N.J. Zev, who won the great race from Papyrus, is safely housed here.

An interior fire quickly burst through the original roof and spread before the valuable stock could be removed. The loss of valuable blooded horses was estimated to be in excess of $700,000.

The owner, desiring a fireproof roof, covered his new buildings with Ambler Asbestos Shingles—"Permanent as the Everlasting Hills." The track itself is three-eigths of a mile long. Some 950 squares of shingles were used in the complete roofing.

Ambler Asbestos Shingles are composed entirely of the highest quality of hydraulic cement, into which a substantial mat of long asbestos fiber is interwoven. Nothing about these sturdy shingles to burn. They grow stronger as they age. Cannot curl, rust or rot. Made in three shapes for laying in American, French or Honeycomb styles and in Tuscan Red, Spanish Brown, Moss Green, Blue-Black, Newport Gray and other colors and shades.

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"By the mile"

ENTRANCE HALL [ABOVE] AND DINING ROOM, ZETA PSI FRATERNITY HOUSE, BERKELEY, CALIFORNIA, CHARLES PETER WEEKS, ARCHITECT, SAN FRANCISCO, CALIFORNIA

Lake on San Jose Estate of Mr. W. H. Leet

THE estate of W. H. Leet of San Jose was planned and designed to harmonive with natural surroundings and architectural styles.

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BUILT-IN FEATURES FOR THE MODERN HOME
THE BEDROOM AND BATHROOM

[BY MARY ROBINSON THOMAS]

THE bedroom and bathroom are so closely related that whatever proves to be a help in one is very likely to be a boon to the other. The fewer portable things found in either room the better, if the strength, time and energy of the person caring for them is considered. The built-in features in both of these rooms usually make more storage space available and, if carefully planned, they supply just the right drawer, shelf or closet for each and everything that is needed to complete a toilet.

In a bedroom which was built for comfort the owners' clothes are taken care of in a simple and easy way. Two photographs show duplicate units at opposite corners of the room. One large closet in each instance holds the man's and woman's garments respectively; one small closet holds the shoes and the other small closet the hats. The hats are raised on little pedestals, keeping rims and trimmings from becoming soiled and worn. The rod at the top of the large closet pulls out easily and all garments are quickly and easily put on and taken off the hangers and rods. In another picture is shown the companion and near neighbor of these closets in the shape of a chest of drawers and a dressing table combined. The mirror, which is to fill the entire space at the back of the table, was not installed when this picture was taken. This large mirror, with a full-length mirror at the opposite end of the room, makes it possible "to see ourselves as others see us." Good lighting is afforded by small windows on either side and an electric drop light direclty in the center overhead. These windows give a northeast and northwest lighting. From a furnishing standpoint this dressing table is a pleasing addition to the room. Every thing from a dress suit to bathroom slippers, is at hand and within arm's reach.

Nearly everyone is interested in the cost and in building estimates the initial cost seems to loom up when the should-be is added to the must-be. A careful estimate was made of the cost of building, this chest-of-drawers-dressing-table, and comparison made with the price of the most ordinary bureau at the furniture store, and it was found to be just one-half. The cost then does not prove a stumbling block if new furniture is reckoned on. Individual requirements are well met, as it is made just the right height and the number, size and arrangement of the drawers are carefully considered. For instance, a drawer designed for hosiery alone is very practical. It is made in V-shaped grooves, each groove 4 or 4½ inches wide. This is the easiest way to keep hosiery now that fashion demands that it shall match the dresses in all their various and delicate colors. The correct pair is seen at once and the whole drawer is orderly and attractive. A cedar drawer or closet is an absolute necessity for storing furs and woolens.

A recessed window is an attraction to any

WASTE SPACE UTILIZED! THE BROAD WINDOW SILL IS A CONVENIENT PLACE TO SORT LINEN BEFORE IT IS PUT ON THE SHELVES BELOW

BUILT-IN FEATURES IN THE BATHROOM ARE ATTRACTIVE AND USEFUL

specific purpose. The ideal surface finish for all fixtures in the bedroom, bathroom and kitchen is one which is glazed therefore, nonabsorbent, sanitary and easily cleaned. Plate glass over chintz or cretonne makes a finish which is very attractive and practical for the bedroom and bathroom. Vitrolite meets all the requirements of being beautiful and practical for either the kitchen or bathroom. Enameled and valsparred surfaces in delightful designs fit in not only to any room and service, but lend themselves to different color schemes.

In many, many homes the kitchen and the bathroom are the two rooms by which very few wish to be judged as the index of their standard of living. Built-in features help to reduce cluttering and cleaning, and so help to keep these rooms in a more presentable condition at all times. If the built-in ideas were not featured at

room, and when thought out in advance the wall on either side can be made double and the desired depth for any set of drawers or shelves. The space under the window still is valuable for a built-in convenience. An accompanying picture shows a large window in a bedroom, with three reasons justifying its existence: its charming vista, the sliding panes giving wide-open space for sunlight and air, day and night, and its wide sill with shelves underneath hold-ing the linen supply for this particular room. This is also a good suggestion for the sewing-room or nursery.

An illustration gives a very compact corner closet in an up-to-date bathroom. There is a broad glass-topped shelf for toilet articles and a generous mirror, behind which the miniature drug store is kept. The different sized lockers & drawers indicate that they were made for some

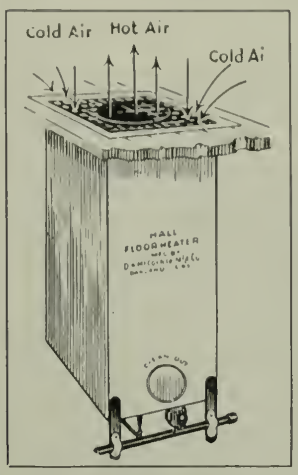
A BUILT-IN DRESSING TABLE; CLOSETS FOR SHIRTS AND BLOUSES AND DRAWERS FOR LINGERIE AND HOSIERY, A COMPACT UNIT FOR EITHER BEDROOM OR BATHROOM

THE PROXIMITY OF CLOTHES CLOSET AND DRESSING TABLE SHOULD ALWAYS RECEIVE CONSIDERATION WHEN PLANNING COMFORTS FOR THE BEDROOM

the time of building different units can be bought complete from manufacturers and with slight modifications, installed at any time. The ironing board, the breakfast alcove equipment, the work table cabinet for the kitchen, are among the numberless contrivances which are being offered by manufacturers in the hope of

THIS IS THE TWIN CLOSET TO THE ONE HOLDING THE MAN'S CLOTHES AND THE SMALL CLOSET HOLDS HATS IN THIS INSTANCE

The Hall Floor Heater



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helping to economize time, energy and space, and add worth in design and usefulness. Built-in bookcases in living-room, library or bedroom always express the beautiful and utilitarian; built-in window seats in living-room or dining-room add to the coziness; secret wall panel cabinets for storing valuables increases the probability of having a place for everything and everything in its place. Most of the built-in features are most favorably demonstrated in the workshop part of the home, but wherever they are placed they are sure to add to the comfort and pleasure of the home-makers. Careful designing will develop not only the easier way, but the easiest way of accomplishing the every-day tasks.

WINTER LANDSCAPE EFFECTS IN SAN FRANCISCO BAY REGION

[BY DONALD McLAREN]

TO THE plant lover or enthusiast from our Eastern or Middle States, the first visit to California during the winter season is indeed a great revelation, leaving behind him as he does, a bleak, bald landscape with its naked and leafless appearance, and finding us with our wealth of evergreen foliage and our riot of color and bloom; for the very commonest and in many cases the most ordinary foliage which we use in such profusion will not grow in the section left behind; such for example as the Monterey Pine, the Monterey Cypress, the Acacia in its many forms, the Veronicas, the Heather and a host of others. The Eucalyptus, the Redwood, the Date Palm and many more so extremely common and so generally used by us are only familiar to him from photographs or as puny greenhouse specimens, coddled and half alive. Imagine his enthusiasm over the Eucalyptus ficiolfia, the Red Flowering Gum, with its magnificent burst of color in November or the striking Acacia baleyana with its tremendous bundles of lemon yellow trusses in full bloom during the month of January or our hillsides clothed with the bright berried Redberry at Christmas time.

The Erica or Heath family, many of which and, in fact, the most generally known, and those varieties planted so profusely, form quite a study of their own and are fast becoming one of the most popular classes of plants we use. Their blooming season is ushered in by Erica regerminans ovata, very hardy out of doors, blooming during the latter part of November and carrying its blossoms until after the holiday season. It is of semi-drooping habit and bears its lovely pink blossoms out to the very tip of the branches, for which reason it is highly prized as a pot plant, and in this form is shipped as far East as Detroit and Chicago. Probably, however, the best known and most generally used of all the Erica family is the pink variety Melanthera which starts to bloom in December and carries the bloom right through the winter season until the month of April. The plants will attain in time a height of ten feet and often the sprays, covered with bloom to the very tips, are three or more feet in length and are very highly thought of and greatly used for decorations of all kinds. One great feature of this variety is its wonderful keeping qualities after cutting, for the branches last for many days and are shipped all over the United States, traveling in perfect condition as far as New York City. Naturally, this type of plant can only be grown under glass in the East, and under this condition the flowers, instead of being pink, all turn white, which naturally takes away practically all its Christmas value, for the joyous Christmas tide we all want color.

Our violets are likewise a source of great pleasure to all of our visitors who are very greatly surprised at being able to obtain for the sum of twenty-five cents a quantity which would cost them at home several dollars. Our pansies and violas are in full bloom all winter long, and we are able to have winter bloom sweet peas and stocks out of doors during all seasons, while the Crocus, the Daffodil and Hyacinth come in bloom during the month of January, if set out early in the Autumn.

The Japanese flowering Quince, Cydonia, Japonica, both in pink and red, appear in bloom during the early part of January, and continue during January and February. Both varieties are very striking and very handsome, and are especially useful as cut branches for vase work; the bright colored flowers showing off to most excellent advantage against the dark green foliage.

Prunus Pissardi, the purple leave plum, is another very striking feature of our California landscape during the month of January. In this variety the flowers appear before the leaves, but the small white flowers, delicately tinged with pink, come in such profusion that the tree is a solid mass of beautiful blossoms so that the absence of foliage is not noticeable.

Of late years very few classes of plants have attracted such universal attention among plant lovers in California as have the berry bearing varieties. All of these plants bear their beautiful bundles of berries in great profusion during the winter months when flowers of other outdoor plants are exceedingly scarce, for which reason they are exceptionally valuable, not alone to the landscape out of doors, but they are equally useful to the florist and decorator as well. As a matter of fact, I do not know what these two latter would do without them.

Our common redberry, or Toyon (Heteromeles arbutifolia), is a native of our own State, and not hardy elsewhere in the United States, and is used in cut form tremendously during the Christmas and festive winter seasons. It has really become indispensable. The English Holly is likewise used very freely at this season of the year. This plant, while not a native, does exceedingly well in California, particularly in all of the Coast regions, and should be used more generally than it is.

We should not forget, when considering berried plants, our native Madrone (Arbutus Mensiesii), which bears very attractive large redberries and whose bark is so greatly admired by everyone at all seasons of the year. The Snow-berry (Symphoricarpus racemosus) is also a native to our State and is very attractive with its clusters of large white berries, which hang on the plant in great profusion all winter long.

There are, however, two classes of plants about which very little is known to the general public, outside of those who are especially interested in plant life. I refer to the Cotoneaster and Crataegi (or Thorn), families, the majority of whose branches bear wonderful bunches of brilliant berries during the winter months and the majority of which are evergreen. All of them are exceedingly hardy, and flourish in our ordinary climate, with the exception of the cold mountainous regions of our State. When we speak of the Thorn family of plants one naturally thinks of Hawthorn, which, while bearing berries, is a deciduous tree, and we are apt to overlook the fact that this family has numerous branches, many of them, as stated above, being evergreen.

has attracted most marked attention of late

Undoubtedly the most striking is Crataegus pyracantha lalandi or Burning Bush, which, with us bears from October to January a most wonderful crop of orange-red fruit, and which has attracted most marked attention of late years and is universally admired. This plant is ever green, is very hardy, and attains a height of from 15 to 20 feet, forming a most gorgeous feature in the landscape.

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Another Thorn which is also greatly admired, and which is becoming very generally used in California is Crataegus pyrancantha angustifolia, which is also orange-berried, but which comes into a fruit just after the variety Lalandi has finished its crop, the berries turning orange about the first of January and continuing during the months of January and February. It is also becoming extremely popular and is very generally used by florists and decorators whenever the branches are obtainable. The plant is also evergreen and reaches a height of only ten feet.

We also favor an evergreen red-berried Thorn called Crataegus pyracantha crenulata, known as the Chinese evergreen Hawthorn. This plant grows to a height of ten feet, and is very distinct from the preceding varieties, and is about the earliest red-berried bearing shrub, as the color of the berries is fully developed by August.

There has recently been introduced from North China a prostrate-growing Thorn, a plant discovered recently by Mr. Wilson of the Arnold Arboretum, at Harvard University. This plant is called Crataegue Yunnanensis, named from the Province of Yunnan, where it is native.

The Cotoneasters form a most interesting group of plants for there is a great variety of them, all of them being berry-bearing and all adapted to use in our City. One of the most striking varieties is Cotoneaster acuminata or Nepalense, which bears bright red berries during the months of December and November. It is semi-deciduous, but at the same time is a very effective plant when planted in masses, as its berries may be seen from quite a distance.

For landscape effects probably one of the best of this large group of plants, however, is Cotoneaster pannosa, a plant having a glaucous foliage, or semi-drooping habit attaining a height of only ten feet, but having its branches almost completely covered with brilliant red berries all during the winter season. It is a very rapid grower and very hardy.

The prostrate forms of Cotoneasters are very greatly prized in our landscape work and are especially useful in any rock work effects, the most generally known varieties being horizontalis and microphylla. Both of these varieties bear berries in great profusion, horizontalis having more brilliant berries of the two. They are also very widely planted as ground covers over banks in particular, and we often see microphylla planted to fall over walls and parapets to soften harsh lines of concrete or stone work.

Other very useful forms of Cotoneasters which we make use of are Cotoneasters frigida and Cotoneaster Franchetti, the former of which attains a height of twenty feet, bearing brilliant red berries, while the latter only grows about eight feet high and has orange-red berries.

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OLYMPIC (LAKESIDE) GOLF AND COUNTRY CLUB, SAN FRANCISCO, BAKEWELL & BROWN, ARCHITECTS

COUNTRY CLUBS NEAR SAN FRANCISCO

[BY HARRIS ALLEN, A. I. A.]

ALTHO the function of the country club has not changed materially of late years, there is a perceptible difference in its housing. This is more evident in plan than in outward appearance. These used to be rambling structures, intended to be picturesque, and sometimes succeeding; the arrangement of the interior was just as rambling, inconvenient, ineffective, with much waste space and very little pretension to architectural treatment.

A picturesque informality is still the thing for most club houses, much more carefully studied, however, for suiting the contours of the site to the general mass, and for the balance or grouping of the several elements in the composition. Size and elaboration of finish, naturally, vary with the location and consequent difference in class of membership.

But the story of progress is told in the plan, and it is here that the interest lies for the professional mind. Clear and logical relationship of the several departments is shown; the social, dining and athletic divisions are adequately expressed. An easy and ample circulation is provided for—and this is perhaps the most important practical need of a country club.

A feature which is getting more and more popular is the wholly or partly enclosed court. It takes the form of patio or terrace or swimming pool, and in this windy region is not merely attractive, but almost a necessity for the carrying on of out-door social life, so vital a part of country club activities.

The longest established, and most formal, of the clubs here illustrated, is the Burlingame Country Club. Its plan expresses eloquently the special functions of the club and the emphasis placed on the purely social requirements. An extraordinary amount of space is devoted to these features, and the circulation is accordingly ample. Both for daily club use and for large private functions, the arrangement is well adapted. This plan is well worth study for its treatment of axes and balance without rigidity.

The same touch of formality distinguishes the architectural treatment, both outside and inside; a use of Classic detail which is French in effect, dignified and refined, avoiding the florid ornamentation which is too often associated with the Gallic design. The long, latticed porch has the requisite suggestion of garden pavilion for its close connection with the links.

The Beresford Country Club adheres more closely to the established type, in its apparently irregular grouping of gables, verandas and pergolas, and in its great two-storied lounging room with massive chimney and raftered ceiling. The plan, nevertheless, reveals a similar well-balanced arrangement and circulation, and

BIRD'S-EYE VIEW, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANDSBURGH, ASSOCIATE ARCHITECTS

the sheltered swimming pool is obviously a center of interest for the less formal society, the more "family" kind of life which characterizes this club.

With the San Francisco Golf and Country Club another slight variation is introduced. This is so near the metropolitan area that it becomes logically more of a day club, as the plan clearly shows. General circulation is not so necessary: the avoidance of waste space very important. A wonderful panoramic view deserves, and receives, a maximum of glass in the main rooms. The way in which this has been obtained without making the building look thin and weak and top-heavy, is skillful.

Weather and time (even so short) have dealt lovingly with this club house. In general of a mellow grayish-brown tone, the texture of stucco and wood work, the generous dark brown shingled roof, coursed irregularly but not freakishly, the vigorous chimney stacks, the effective spots of leaded glass, the interesting bits of carving, all combine to make a very charming ensemble. (Continued on page 51)

MAIN FACADE, BERESFORD COUNTRY CLUB; SYLVAIN SCHNAITTACHER AND G. ALBERT LANSBURGH, ASSOCIATE ARCHITECTS

LOUNGING ROOM,
BERESFORD COUNTRY
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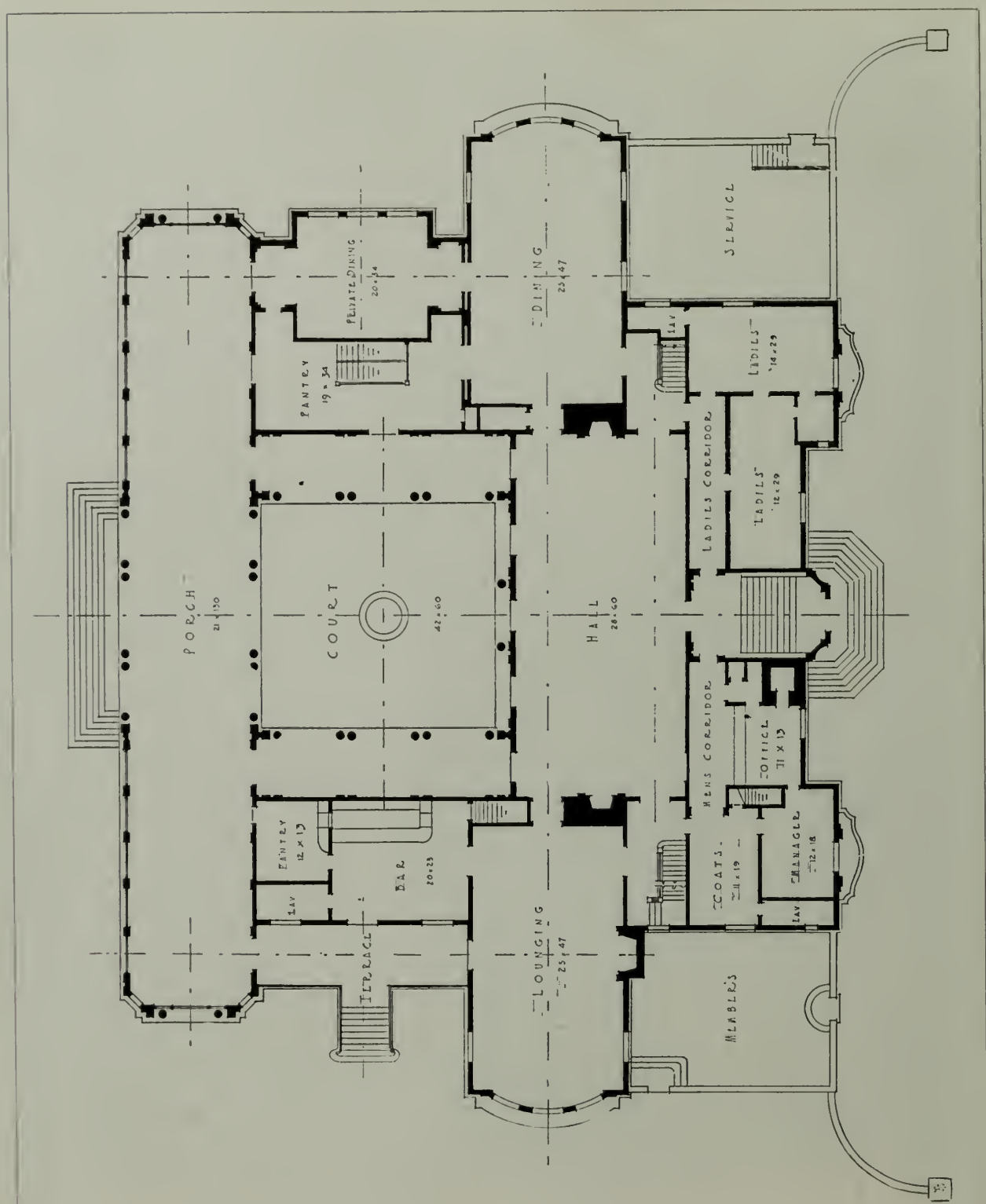

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COUNTRY CLUB,
BURLINGAME,
CALIFORNIA,
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TERRACE,
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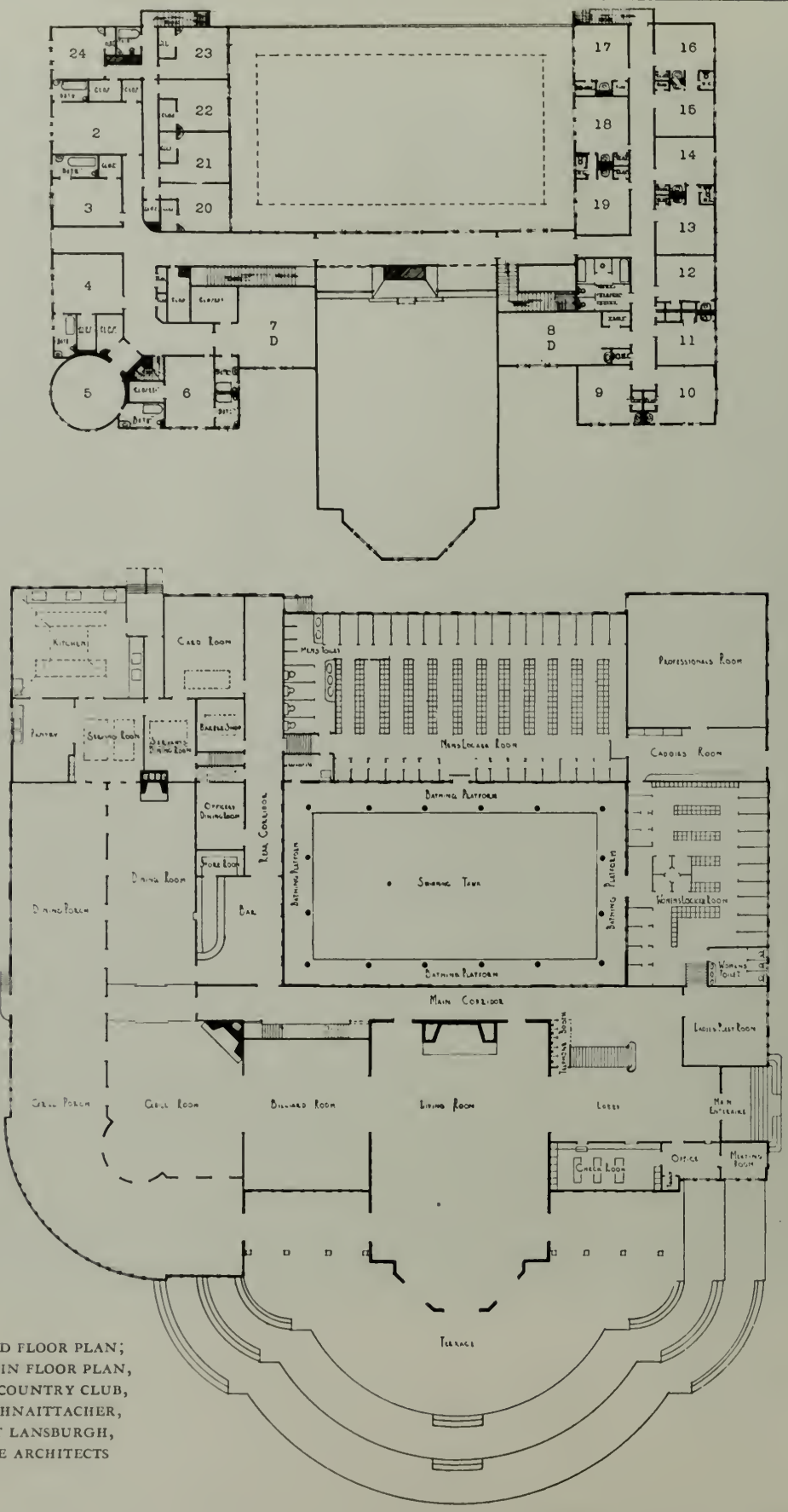

TOP: SECOND FLOOR PLAN;
BOTTOM: MAIN FLOOR PLAN,
BERESFORD COUNTRY CLUB,
SYLVAIN SCHNAITTACHER,
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VIEW FROM LINKS,
SAN FRANCISCO
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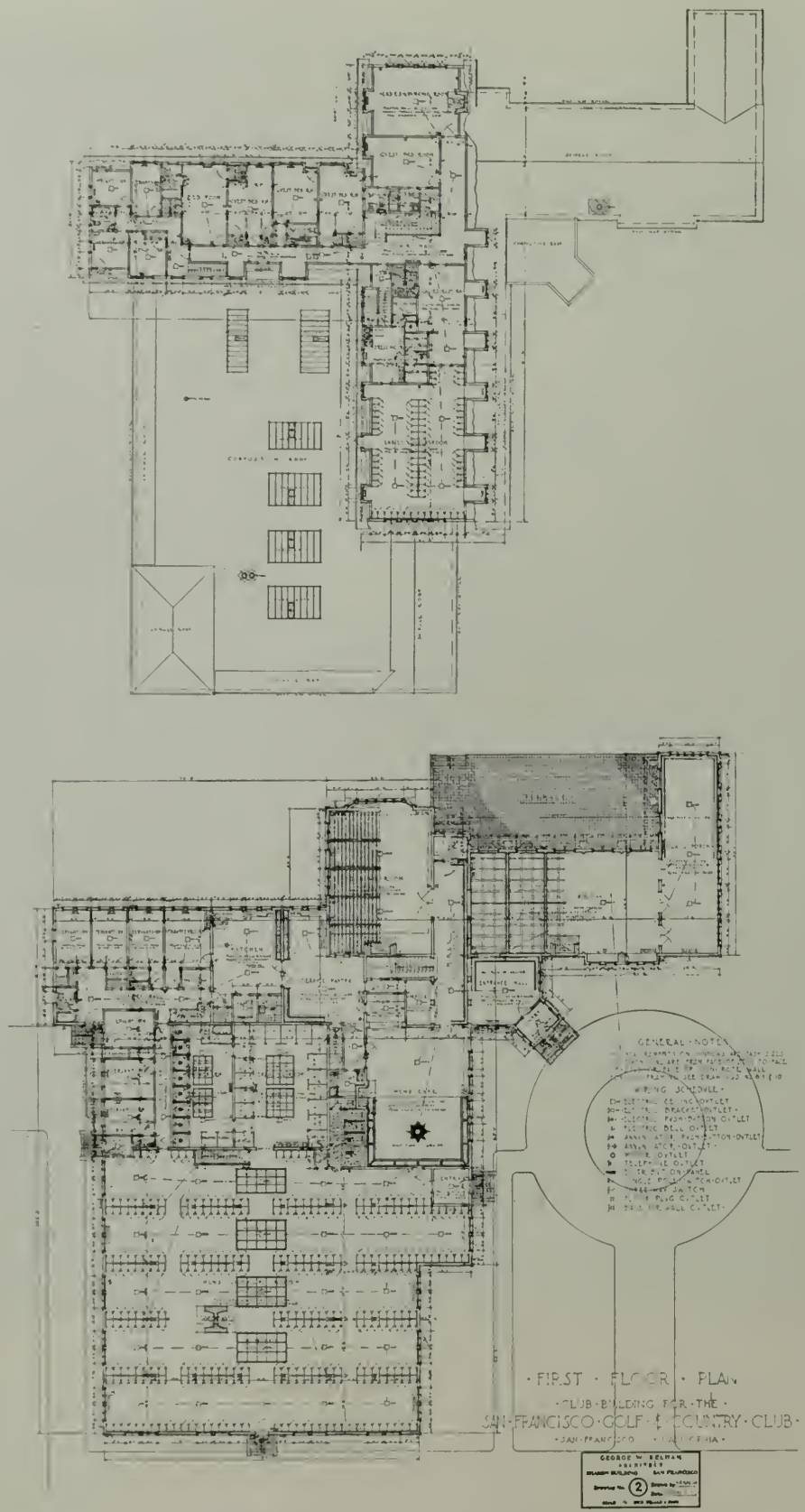

UPPER: SECOND FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. LOWER: FIRST FLOOR PLAN, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT

ABOVE: MAIN ENTRANCE FACADE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: ENTRANCE WING, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO, GEO. W. KELHAM, ARCHITECT
PHOTOGRAPHS BY GABRIEL MOULIN

LOUNGING ROOM WING, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT
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DETAIL OF MAIN ENTRANCE, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT
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ABOVE: LOUNGING ROOM TERRACE, SAN FRANCISCO GOLF AND COUNTRY CLUB; BELOW: CADDY HOUSE, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT
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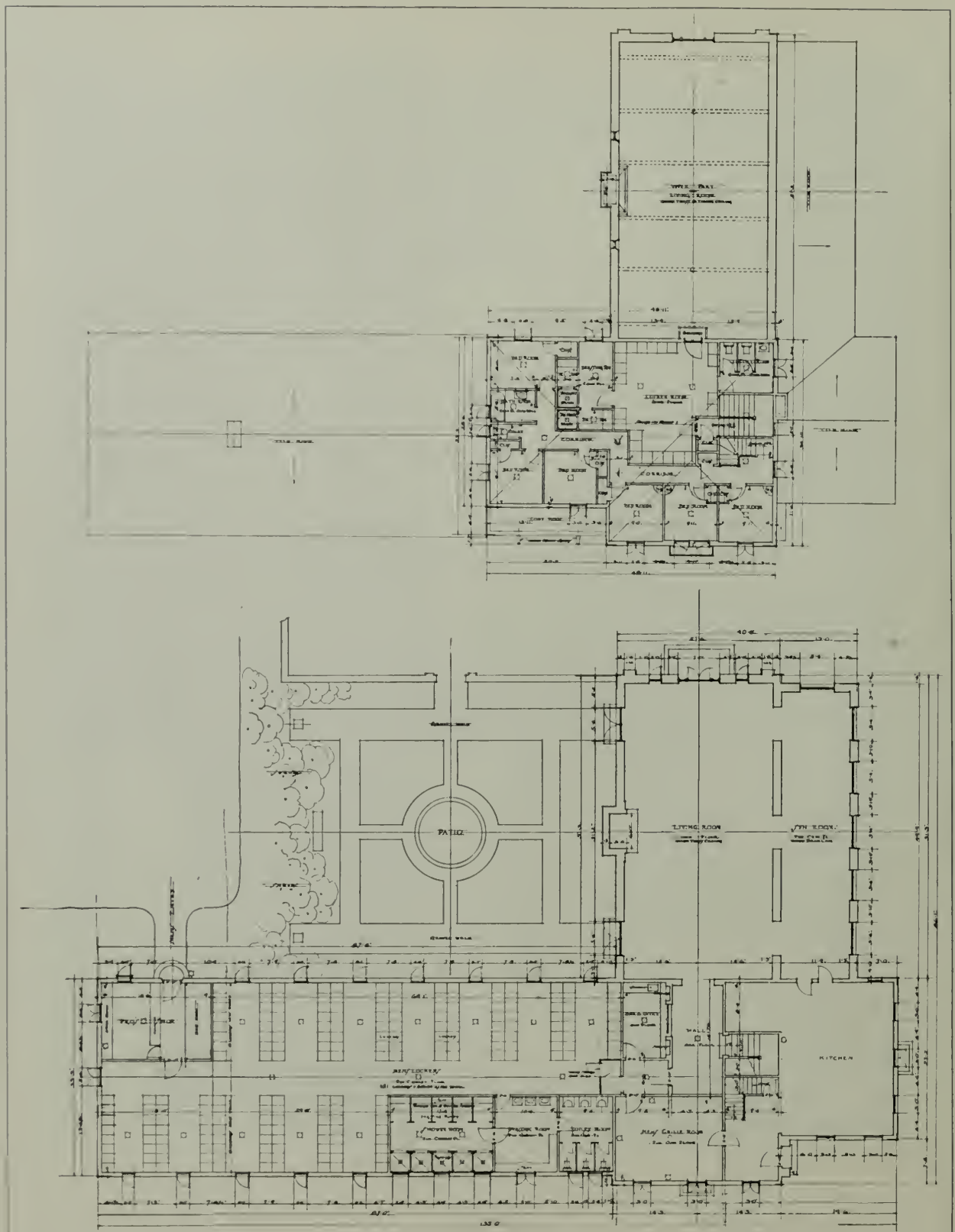
CLUB, SAN FRANCISCO,
HARRY A. THOMSEN, JR.,
ARCHITECT
LOWER: VIEW FROM
LINKS, LAKE MERCED
GOLF CLUB,
SAN FRANCISCO
HARRY A. THOMSEN, JR.,
ARCHITECT



UPPER: SECOND FLOOR PLAN, LAKE MERCED GOLF CLUB; LOWER: MAIN FLOOR PLAN, LAKE MERCED GOLF CLUB, SAN FRANCISCO. HARRY A. THOMSEN, JR., ARCHITECT

·EDITORIAL·

IN AN address to the Southern California Chapter, A. I. A., recently, Mr. D. Knickerbocker Boyd, formerly Secretary and Vice-President of the Institute, expressed the opinion that the architectural profession held too much aloof from the affairs and interests of the community at large.

This statement cannot be denied. Occasionally there are evidences of an architect or a committee of architects who are called upon to participate in public affairs; but there should be a definite, concerted movement to put the profession in its proper place, both advisory and executive, in working out the many community problems wherein its special knowledge and training is pertinent.

In reporting this talk, Mr. Boyd is quoted as referring to the flimsy construction he noticed to such a great extent on this coast. It is obviously the duty of the profession to use every means in its power for the improvement of these conditions. It is everybody's business; and in our busy modern life, that means nobody's business. In addition to the sure and swift depreciation of value, both of such buildings themselves and of adjacent property, there is, of course, the greatly increased fire and life risk. There are many other subjects of common interest; street work, public utilities, city planning, real estate developments, building loans, transportation, scores of matters that are connected more or less closely with the building industry.

The logical organization to rally the profession to interest in these things, to present their views to government and business, to obtain their participation as individuals or on committees, is the local chapter of the American Institute of Architects. And this, in turn, should by its membership, represent the majority and the authority of practising architects. It is the one great nation-wide organization, based on the most broad and high principles of benefit to the public and to the profession, to whose efforts are due largely the great advances in architecture throughout the United States. Without it, it is appalling to think to what wide-spread degeneracy of design and construction the building industry might descend. It is bad enough now, in all sincerity; and it behooves all clear-thinking architects to give the Institute their adherence, as they profit by its existence.

It is not a trust, nor a trades-union; it is a representative medium of expression.

THE PACIFIC COAST ARCHITECT desires to present in its pages the best current architecture of the Coast. In order to make this really representative, it seems best to publish in each issue examples from both north and south; with the exception that an occasional number may be devoted to some special subject of sufficient importance to justify a separate issue.

The great amount of building being done in Southern California would justify many issues entirely devoted to that subject. But an attempt will be made to give as adequate representation as possible to the fine work of the southern architects and still reproduce examples of the good architecture to be found in other portions of the state and the Coast.

* * *

ANECDOTES BY WILLIS POLK

John La Farge, Charles McKim and Mr. Burnham discussing outward and visible evidences, by which the aptitude and qualifications of students would reveal themselves:—McKim held that the boy that could draw a baluster was the boy that would become an architect; La Farge thought that the boy that would work was the boy that would win; Burnham said, "Let me look him straight in the eye, but don't let him quiver."

"In the great game," said Mr. Burnham, "the wisest and most courageous man wins. The trouble is that most able men are timid. The impetuous fool always loses, while the partially wise man, never pleased, is contented if pointed to as an example of Safety First."

"It is better," Mr. Burnham pointed out, "to let the other fellow move first, like the Indian and the deer. 'The deer,' said the Indian, 'come bye and bye down to the lick, you no move you get'um deer, you move you no get'um deer!' Never be too proud to take counsel. Listen patiently, but in the end exercise your judgment boldly and fearlessly. A mistake is not a disgrace, but lack of action when action is required, is inexcusable." he concluded.

* * *

Mr. Burnham used quizzically to relate that H. H. Richardson held that an Architect's first duty was to get a job. Then he would solemnly observe: "But Henry was wrong: an Architect's first duty," he maintained, "was to do the job."

"But do it well," he would always add.

THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

[BY R. W. TEMPEST, CONSULTING ENGINEER]

THE recent Japanese disaster has revived the topic as to what type of construction best survives under extraordinary conditions brought about by earthquakes.

There are any number of conflicting opinions, and, sad to relate, many of these are biased in favor of some particular product which affords the greatest source of revenue to the man or interests stating these opinions, utterly overlooking the safeguarding of the public welfare.

To say the least, such attempts to mould the mind of the public for selfish motives are lacking in principle. Architects and engineers, to a large degree, are held responsible for the planning, construction and operation of all large building projects, and they are entitled to the position of authority which should enable them to carry out such work and render effective service to humanity. This should be the prime motive of any enterprise.

In Tokyo, a city of over two million inhabitants, seventy-one percent of all buildings were destroyed by earthquake or fire, but many steel frame buildings recently erected on scientific principles, withstood the earthquake, though later some of these were gutted by fire.

Modern reinforced concrete structures, much to everyone's surprise, seems to have fared somewhat badly, and according to all reports, just two reinforced concrete buildings withstood; one in Yokohama, The Russo-Asiatic Bank, and The Imperial Hotel in Tokyo. The Kawasiki Denki Electrical Works in Tokyo, a modern well built monolithic mushroom type structure, survived to the extent of 50 percent.

(Continued on page 45)

VIEW OF RUINS, SHOWING SALVAGEABLE MATERIAL

TOP: STEEL FRAME BUILDING SHOWING COMPARATIVELY UNIMPORTANT DAMAGE. LOWER LEFT: RUSSO ASIATIC BANK, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER RIGHT: JAPAN OIL BUILDING, TOKIO, STEEL FRAME STRUCTURE, FACED WITH TERRA COTTA, BACKED WITH COMMON BRICK

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TOP: YUSEN BUILDING, TOKIO, STEEL FRAME STRUCTURE, FACED WITH TERRA COTTA, BACKED WITH COMMON BRICK. BOTTOM: MARUNOUCHI BUILDING, TOKIO, STEEL FRAME STRUCTURE, BRICK CURTAIN WALLS, TERRA COTTA TRIM.

TOP: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER LEFT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE, ONE WING. LOWER RIGHT: KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. INTERIOR OF APPARENTLY INTACT WING.

TOP: RUINS OF REINFORCED CONCRETE BUILDING, YOKOHAMA. LOWER LEFT: SHOPPING DISTRICT, YOKOHAMA, BEFORE QUAKE. LOWER RIGHT: SHOPPING DISTRICT, YOKOHAMA, AFTER QUAKE.

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TOP LEFT: FUSSO ASIATIC BANK, TOKIO, REINFORCED CONCRETE STRUCTURE; ONE OF THE TWO REINFORCED CONCRETE STRUCTURES THAT WITHSTOOD THE EARTHQUAKE. TOP RIGHT. KAWASIKI DENKI COMPANY, TOKIO, REINFORCED CONCRETE STRUCTURE. LOWER LEFT: GENERAL VIEW OF YOKOHAMA BEFORE QUAKE. LOWER RIGHT: YOKOHAMA AFTER QUAKE. GENERAL VIEW.

JUST A LOVE NEST

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BY THOMAS ADAMS

THERE seems to be a superstition that when a married couple have built a little nest all of their very own, they are fixed in an indissoluble union of the rest of their lives. There is something about bending over the blueprints together, in conferring lovingly over the wall-paper estimates, in walking hand in hand through the excavation for the cellar, which is supposed to cement the union between man and wife as nothing else can do, unless it is the birth of a blue-eyed boy.

As a matter of fact, the way most nests are built nowadays, the loving couple will be lucky if they weather the first three building conferences without having recourse to the divorce courts.

Just about the only time when there is any semblance of affectionate co-operation between man and wife is at that ecstatic moment when they look into each other's eyes and decide to build a house. Then is the time to take the picture and call it "Home-Keeping Hearts Are Happiest," if you must. From then, on, you will have to use a Graflex if you want to catch them in any pose for more than an eighth of a second at a time.

The first question to be settled is: What kind of house? Martha says that she has always wanted something like that place they saw at Innsbruck, a sort of miniature castle stuck up on a cliff. Of course, they couldn't build their house on a cliff, but a sort of castle-effect would be nice, doesn't George think? George says "Yes, dandy," in a weak voice and lets it be wormed out of him finally that he has had his mind set on a Colonial style house, something like the one up in Sudbury. Martha says yes, that was lovely, and lapses into silence. They agree to see someone and find out if perhaps there isn't a compromise between the castle and colonial which might somehow be effected.

They select a carpenter or an amateur who has read the architectural magazines every month and who passes among his friends as a man with good ideas about building houses. He is, or rather *was*, a friend of the family. He

(Continued on page 42)

GARDEN WALL FOUNTAIN, RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY F. WITHEY, ARCHITECT

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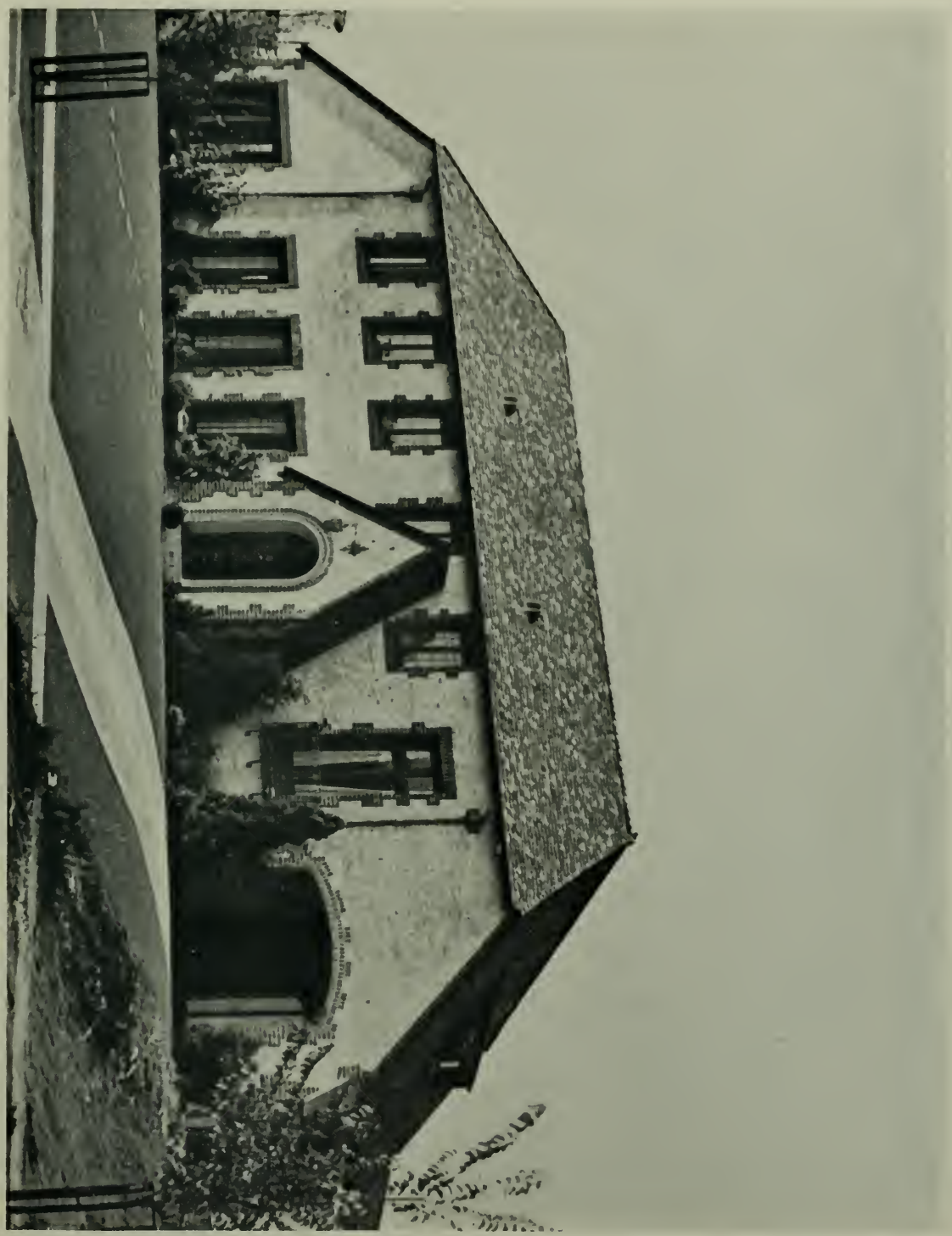
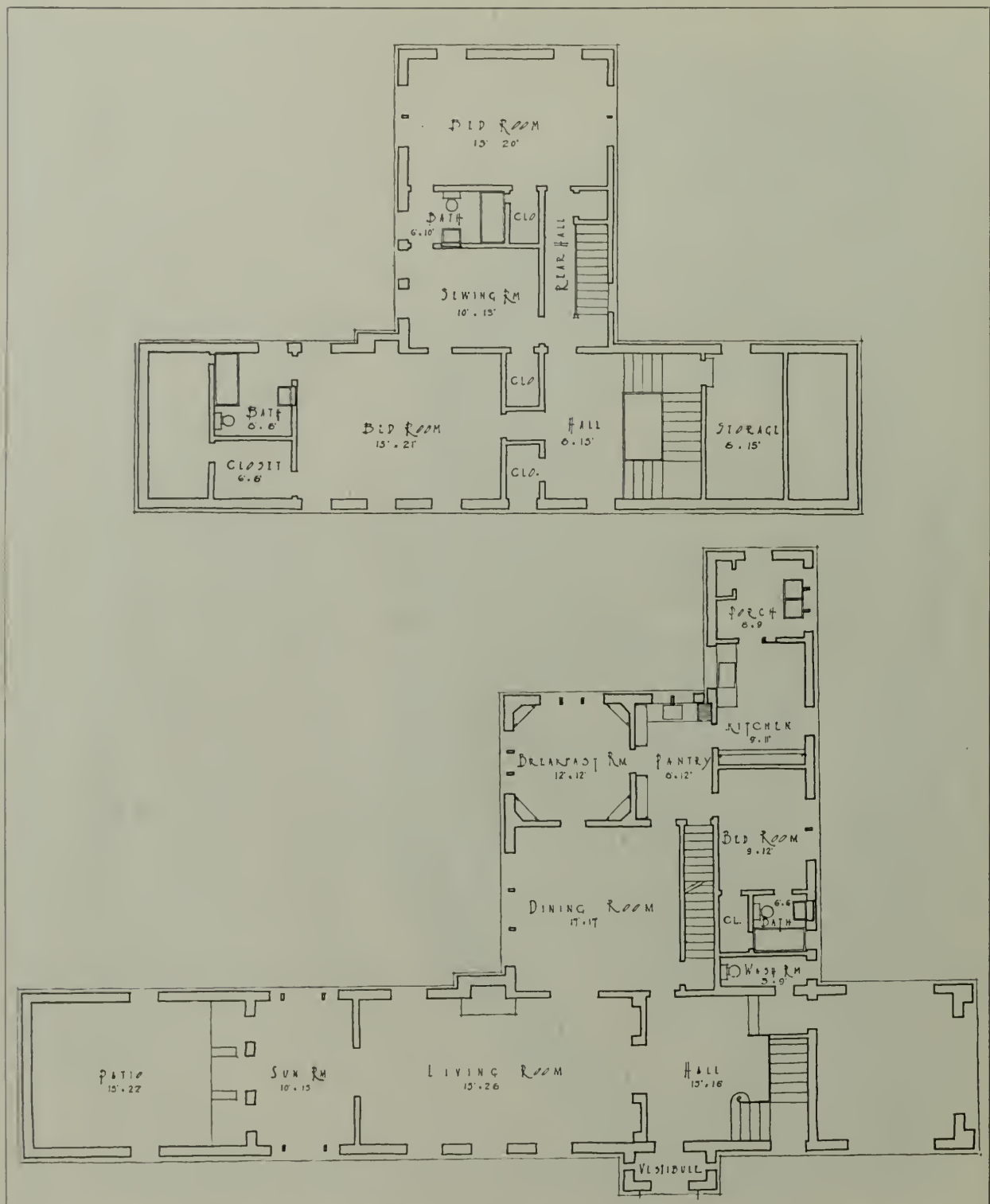


RESIDENCE OF
MRS. L. A.
MACDONALD,
LOS ANGELES,
HENRY F. WITHEY,
ARCHITECT



UPPER: SECOND FLOOR PLAN; LOWER: MAIN FLOOR PLAN, RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES
HENRY F. WITHEY, ARCHITECT

RESIDENCE OF MRS. L. A. MACDONALD, LOS ANGELES, HENRY F. WITHEY, ARCHITECT

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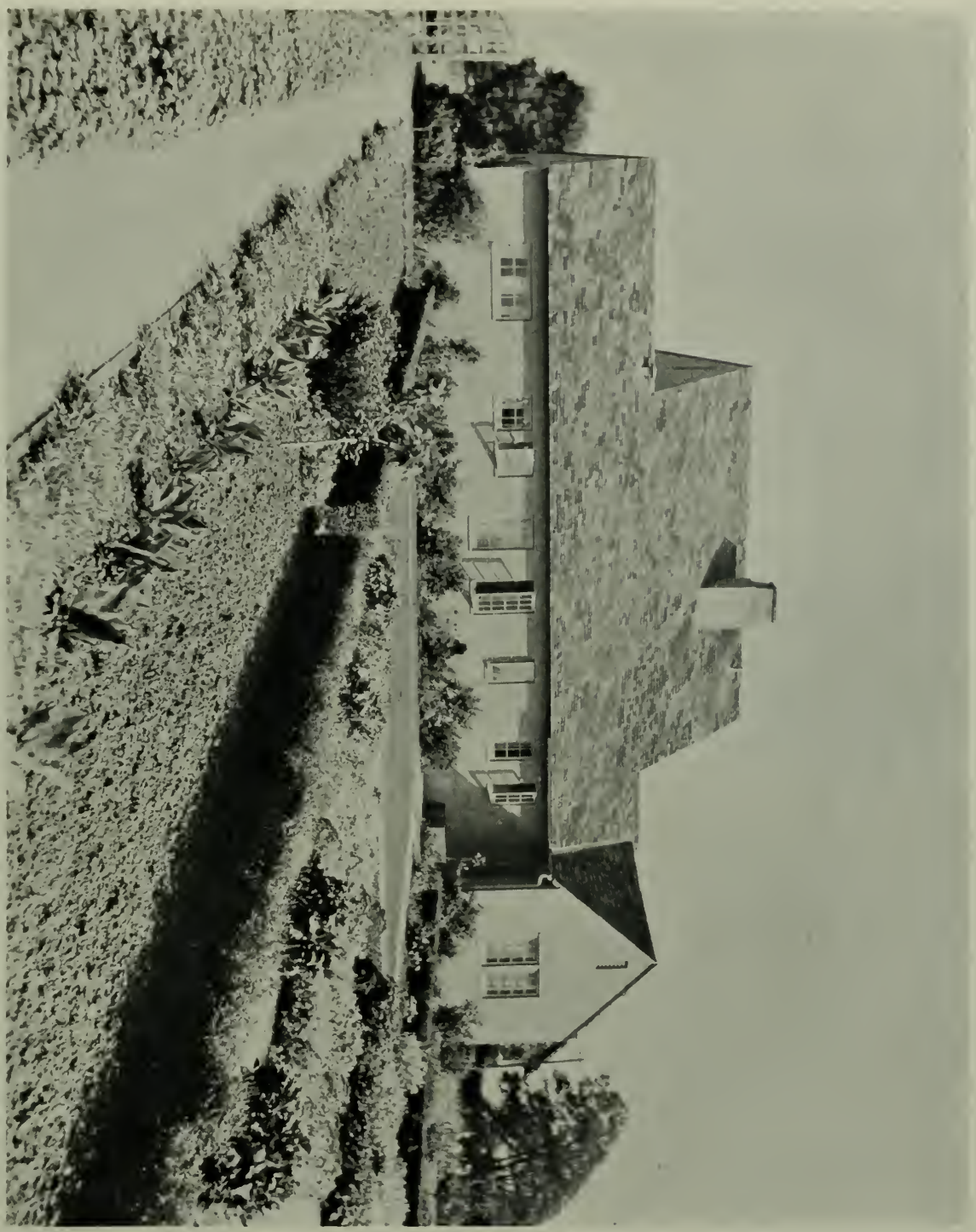
PLAN OF MARY HALLIDAY RESIDENCE, SANTA MONICA, CALIFORNIA, PIERPONT & WALTER S. DAVIS & HENRY F. WITHEY, ARCHITECTS



MARY HALLIDAY
RESIDENCE,
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CALIFORNIA,
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HENRY F. WITHEY,
ARCHITECTS

JUST A LOVE NEST

(Continued from page 32)

suggests that the castle, however small, would be fairly expensive and difficult to heat. Martha takes this as a sign that George and the Advisor are in a conspiracy against her and allows her under lip to tremble a little. The conference then breaks up in a panic.

It is finally decided that the house is to be fairly Colonial and that Martha is to have lots of pictures of castles hung on the walls and maybe a tapestry or two.

The arrival of the blue prints made by the friend to include suggestions from both husband and wife and such essentials as the contractor may think best, is the signal for another evening of fun. They are spread out on the table and the children are cleared from the room and put to bed.

"Why, look, dear," says Martha, "he hasn't left any room for trunks and things in the cellar."

No, I meant to have told you about that," says George. "I saw him the other day and we figured out that it would be better to keep the trunks and things out in the garage and have that little workshop of mine in the cellar."

"And I don't like this idea at all, this having to go through the dining-room to get to the kitchen, and where's the pagoda? '

"We don't want a pagoda with a Colonial house, do we?"

"I don't see why not. We've got to have some place to go and sit when it is hot."

"I wonder if we couldn't get him to add a wing on this side so that we could have room for lots of guests in case we wanted to give week-end parties."

"Oh, don't be silly."

"Who's silly? '

"You're silly, wanting a wing added on. We might have a sort of tower built at one end, with rooms in it to accommodate any extra guests we might have. I love tower rooms."

At midnight the discussion is still going on, and the only thing that is left unchanged on the blue prints is the color blue.

Next day comes another conference with the amateur architect.

"We wondered if you could draw up a new set of plans, giving us a tower and a pagoda and perhaps a little ell jutting out at the left where we could keep the trunks."

"I could draw them up," says the man grimly, "and you could sell them to the Sunday comic section of your local paper."

After five sets of plans have been drawn up in this manner a compromise is finally effected through the agency of a real architect who has been called in at the last minute and whose entire stock of diplomacy and skill is called into play to arrange matters without actual bloodshed. Then the work on the building is begun.

Daily trips are made to the plot to see how the workmen are coming along. There is considerable suspicion that the workmen are cheating and taking home shingles for fire-wood to their families. There is also a very definite feeling, expressed in no uncertain terms, that the contractors are delaying the job on purpose, and that the architect is probably working with them to make more money for himself.

George in particular loves to putter around the building, poking at things with his stick. "I don't like the looks of this plaster," he says to one of the men. "What have you got in there?"

"Pancake flour," says the man, who resents interference and doesn't like George anyway. This irritates George and he complains to the boss that the man is loafing on the job.

"It doesn't look to me," says Martha, "as if those walls are thick enough. Just look here, George, you can put your finger right through this one."

"That's no reason for your doing it, *dearest*," says George, bitterly. Sometimes there is a fight right on the premises, joined in by the workmen and several of the little boys in the neighborhood. By the time the house is finished, it is a veritable monument to the God of Battles.

An accurate list of the cost of building one of these cozy little love nests from the suggestions of a speculative builder or an amateur architect would include the following items:

Eleven broken hearts;
Two hundred and fifty wounded feelings;
One frazzled architect's constitution;
Four insane architect's draughtsmen;
Twelve shattered dreams;
Five insulted workmen.

Odds and ends of hard-feeling among neighbors who proffered suggestions which were not accepted. Friends who found fault with the house when completed, and a running series of "I told you so's" among members of the family when the house comes to be lived in.

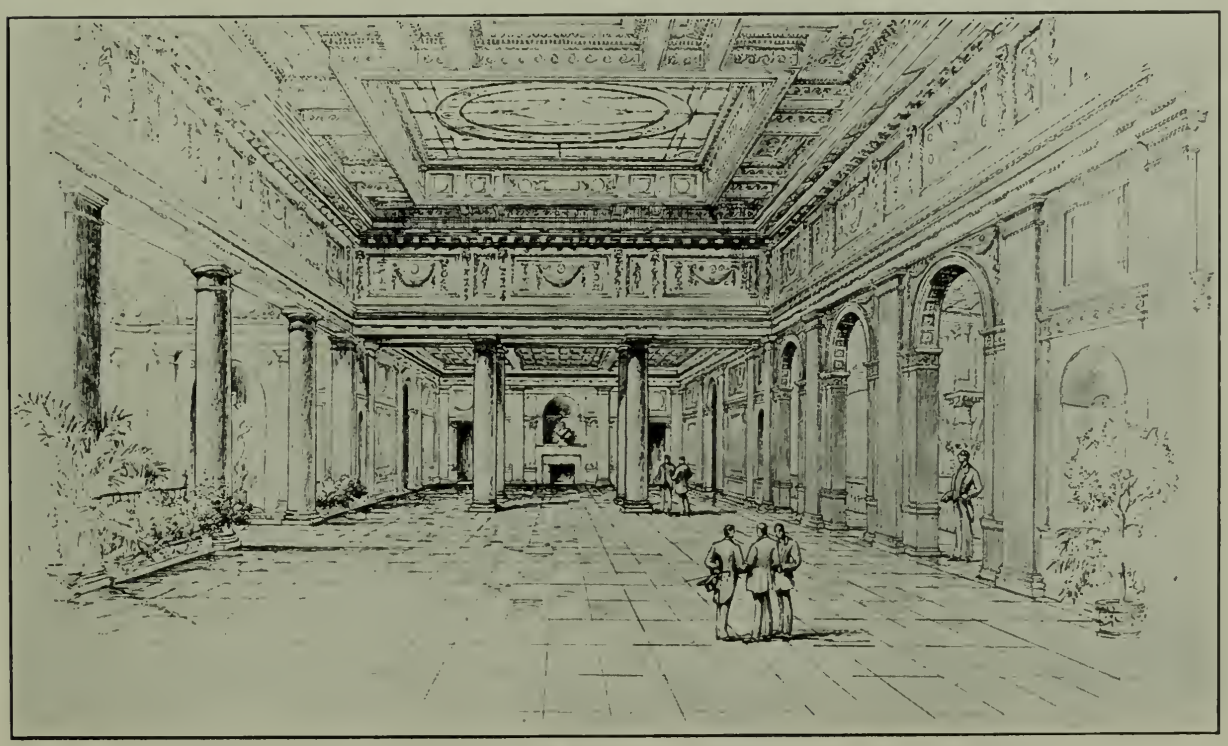
The only solution for the problem is either for the public in general to leave architecture to the architects or else go back to cave-dwelling.

* * *

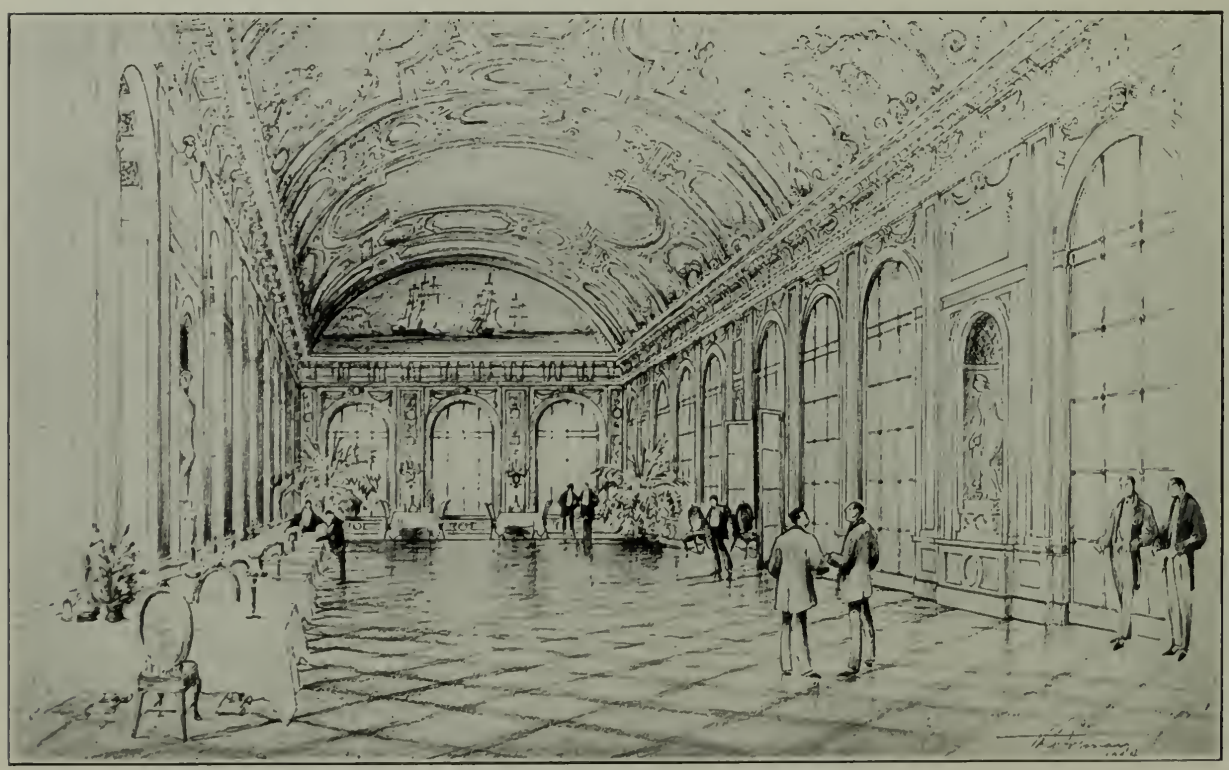
The Clay-to-Castro Street Improvement Association, of which Blanks Everett is secretary, are fostering the erection of a half million dollar, eleven story hotel of 250 rooms on Jefferson Street, in the downtown section of Oakland. This hotel, when completed, will be quite an asset to the city.

·SOME·FINE·INTERIORS·

ENTRANCE HALL, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS



STUDY FOR HALL, OLYMPIC CLUB, SAN FRANCISCO. BAKEWELL & BROWN, ARCHITECTS



ABOVE: STUDY FOR LOUNGING ROOM; BELOW: STUDY FOR DINING ROOM, OLYMPIC CLUB, SAN FRANCISCO.
BAKEWELL & BROWN, ARCHITECTS

THE EFFECT OF EARTHQUAKES ON CONSTRUCTION

(Continued from page 24)

The other 50 percent was completely demolished at the first shock.

It would seem that more genuine unprejudiced thought should be exercised by architects and engineers in developing details of design which would overcome to a large extent the mistakes of the past. The great wrong that is being committed in building operations is the tendency on the part of the engineers and architects to allow themselves to be led into competition to evolve the cheapest and largest structure possible for the least amount of money.

This policy has developed into a pronounced trend of thought upon the part of the building public toward cheapness, and is in marked contrast to the fixed policy of our largest corporations and our own Government, who invest millions in buildings with the idea uppermost that the structure must be so designed that its recoverable value is greatest in disaster of any kind.

Examples may be found right here in San Francisco. The Southern Pacific Railroad Company's office building has steel frame and brick curtain walls. The Standard Oil Building is another example of an investment made secure by proper construction. The California Commercial Union Building, the Matson Navigation Company building, and numerous others are all monuments to the architecture of this city, which are built to withstand, typifying high-class, modern construction.

Insurance companies, loaning vast amounts of money for the construction of Class "A" office buildings, insist upon supervising and inspecting all plans to the least detail, so that their money or investment will be secure for generations to come.

Living in an earthquake belt, as we do, bankers, insurance companies, and owners will sooner or later arrive at the conviction that steel frame construction properly engineered has been demonstrated to be the most permanent investment, as against the so-called monolithic types that, to some extent, are in a stage of experimentation.

Engineers and architects welcome the liberty of being allowed by the owner to design a type of building they know will best serve, but competition has forced them to develop along the aforesaid lines, and much is being produced in the way of construction in the Bay Cities that will bring regret and loss to our cities if ever visited by a disaster such as that in Japan.

I have in my possession some two hundred photographs and about 1400 feet of moving picture films which were taken in Japan immediately after the earthquake, which are open to inspection by anyone desirous of making a study of the condition in the inetrest of the profession and as an aid to better construction.

* * *

TOKYO NOT YET POPULATED

Refugees Returning in Large Numbers, But 500,000 Are Still Staying in Other Places to Which They Fled After the Earthquake

TEMPORARY structures are still being built in Tokyo at a rapid rate, and from present indications such work will continue through the winter and well into the summer months, since refugees are returning in great numbers for which shelters must be provided. In spite of the great number that has returned to Tokyo since the earthquake, close to half a million refugees are still living with their friends and relatives in the country, and in other cities of Japan to which they fled, according to reports reaching the Department of Commerce.

A total of 110,223 structures of various kinds had been erected in Tokyo up to November 23, at which time work was said to be going ahead at a rapid rate. Of this number 52,908 were residences; 49,722, stores with living quarters; 5,039, stores and offices; and 2,555 factories. Many of these temporary structures, it is reported, are as good and better in some instances than the buildings which were destroyed, especially in the poorer sections of the city.

No permanent buildings have been erected to date because of Imperial Decree prohibiting such operations until the Capitol Restoration Board has completed its plans for such building.

JAPAN'S RECONSTRUCTION PROGRAM

ACCORDING to bills passed by the Diet at the Special Session, which were subsequently sanctioned by the Emporer and promulgated on December 24, 1923, the total amount to be expended for restoration of public works both in Tokyo and Yokohama and in surrounding perfectures, as well as for fire prevention zones, during the next five years, that is up to March 31, 1929, will aggregate 468,438,849 yen, which the Central Government is authorized to borrow.

It is understood that Japanese agents are already in London and New York negotiating municipal loans authorized by this edict.

In the rebuilding plan an item of 89,225,917 yen was inserted to take care of construction of fire prevention zones in order that future fires may be more easily controlled and to prevent a recurrence of the recent conflagration. Much of this amount will be expended in the building of city parks, as it is realized that such open spaces are very effective as fire breaks and constitute practically the only means of checking such fires as that which followed the recent earthquake. These fire prevention zones item will be distributed over the whole devastated area and used in such places as required. Of the total amount allotted for this purpose the city of Tokyo will receive 50,156,707 yen and the city of Yokohama 10,743,333 yen.

ABOVE: DINING ROOM; BELOW: PORCH, BURLINGAME COUNTEY CLUB, BAKEWELL & BROWN, ARCHITECTS
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ABOVE: DINING ROOM; BELOW: PORCH, BURLINGAME COUNTRY CLUB, BAKEWELL & BROWN, ARCHITECTS, SAN FRANCISCO

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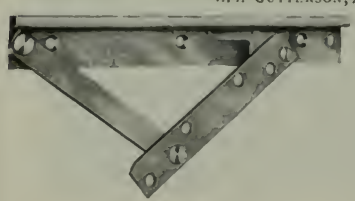

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LOUNGING, ROOM
SAN FRANCISCO
GOLF AND COUNTRY
CLUB,
GEORGE W. KELHAM,
ARCHITECT,
PHOTOGRAPH BY
GABRIEL MOULIN

ABOVE: DINING ROOM, SAN FRANCISCO GOLF AND COUNTRY CLUB, GEORGE W. KELHAM, ARCHITECT; BELOW: SWIMMING POOL, BERESFORD COUNTRY CLUB, SAN MATEO, CALIFORNIA. SYLVAIN SCHNAITTACHER AND G. ALBERT LANSBURGH, ASSOCIATE ARCHITECTS

ENTRANCE HALL, SAN FRANCISCO GOLF AND COUNTRY CLUB, SAN FRANCISCO. GEO. W. KELHAM, ARCHITECT
PHOTOGRAPH BY GABRIEL MOULIN

COUNTRY CLUBS NEAR SAN FRANCISCO

(Continued from page 6)

Inside, the paneling is of redwood, which looks as though it had weathered to a soft and pleasing shade of light brown, probably secured through some acid stain. Photographs unavoidably make this wood look dark, through the tendency of redwood to absorb the light. The effect is in reality a bright and cheerful one.

The most recently finished club house here, that of the Lake Merced Golf Club, shows the influence of the great wave of Italian-Spanish inspiration which is producing a "California Type" of architecture. This is very good of its type, without being extremely original; it fortunately avoids the tendency toward Moorish or Mexican features which are so dangerous and so tempting. With the stains of weather and the growth of shrubbery, when it has grown into its site, this will be a very pleasant house indeed.

Like the one last mentioned, this is largely a club for day use, and the plan is well worked out for convenience and comfort. If the kitchen seems too favored in the matter of outlook, it is reasonable to suppose that a future addition will extend in that direction, a natural choice, both for service and appearance.

The sketches for the new Lakeside Golf Club, the links of the San Francisco Olympic Club, are not final, but are careful studies which no doubt will be carried out in the main without great change. This plan won the first prize in a recent competition, and was undoubtedly the most practical and economic scheme submitted. The floor plan is unfortunately not available at present, but shows the same careful study that these architects gave the Burlingame Club house, and has also a court for a main feature, within wings, but with a pergola on the fourth side. With the superb location chosen, this building, when completed, can certainly be added to the list of successful club houses in the vicinity of San Francisco.

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MONTHLY BULLETIN

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NEXT MEETING

The next meeting will be held on Tuesday evening, February 19, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30. Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held on Thursday evening, January 17, 1924, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President J. S. Fairweather at 8 p. m.

The following members and visitors were present:

Morris Bruce	Earle Bertz	John Reid, Jr.
Wm. Bliss	C. H. Miller	C. W. Dickey
Wm. Mooser	W. B. Faville	Wm. Newman
A. J. Evers	J. S. Fairweather	

Visitors: Mr. Ellis F. Lawrence and Mr. W. G. Holford, of Portland, Oregon.

MINUTES

The minutes of previous meeting were approved as published.

The Exhibition Committee reported progress and in the absence of Mr. Harris Allen, Chairman, Mr. Earle B. Bertz reported that negotiations were in progress with the Bohemian Club for the use of the exhibition rooms at a tentative date.

The committee also reported that a telegram was received from Mr. Edwin Bergstrom, of the Southern California Chapter, in regard to the Small House Exhibition. It was decided that the Chapter would not exhibit at this time in any other exhibition than the proposed San Francisco Chapter exhibition.

A progress report was submitted by Chairman Wm. Mooser from the committee appointed to meet with the committee of the Oakland Board of Education. Mr. C. W. Dickey spoke briefly on the Oakland School situation.

Applications for membership in the Institute from the San Francisco Chapter were acknowledged from the Executive Secretary, Mr. E. C. Kemper, and his letter placed on file—Messrs. Louis E. Davis and Ralph A Fishbourne, of Honolulu; and Mr. Earle B. Bertz.

Professor Lawrence, of Portland, spoke to the Chapter regarding the apprenticeship schools which have been established in Portland under the auspices and with the cooperation of the A. I. A. Also the guildsman certificates and the conference of representatives of architecture, labor, finance and contractors.

Mr. Holford, of Portland, spoke briefly on the inspiration of San Francisco to the visitor.

There being no further business, the meeting adjourned.

Respectfully submitted,

Albert J. Evers, Secretary

A meeting of the Board of Directors was called and it was decided to hold the meetings on the third Tuesday of every month, instead of the third Thursday; Mr. Fairweather, Mr. John Reid, Mr. Wm. Mooser, Mr. Earle B. Bertz and Mr. A. J. Evers being present.

The Secretary wishes particularly to call the attention of Chapter members to delinquent dues, both in the Institute and Chapter. Read your "Spot Light" or your manual on "The American Institute of Architects—What it is and What It Does." Upon reflection you will promptly send in your check.

We have a special attraction for the next meeting in the form of an address from Professor Bailey Willis of the Department of Geology of Stanford University, who will speak on "Earthquakes and Earthquake-Proof Construction." Professor Willis has traveled far and has made an exhaustive study of this subject. His investigations in Chile for the Carnegie Foundation are intensely interesting, especially to architects. Be sure and send your card marked "*I will be present.*"

Regarding attendance in general: We want you to come to our meetings—we need your help, your counsel and your acquaintance. The dinners are good (and priced reasonably). The meetings are pleasant and we generally manage to have a little amusement to balance the business routine. By all means *come*, and if you know some one who would make a good Chapter member bring him along.

Letters have been sent out by our Exhibition Committee regarding an exhibition to be held under the joint auspices of the American Institute of Architects, San Francisco Chapter, and the Bohemian Club. The date is set for April 7th to 12th and the place is the Bohemian Club, which has rooms admirably suited for the purpose. If you have not already answered send in your reply to Mr. Earle B. Bertz, 168 Sutter Street, signifying your intention of participating.

The following letter has been received from the Director of the School of Architecture, Princeton University.

January 16, 1924.

Secretary, San Francisco Chapter,
American Institute of Architects

Dear Sir:

In order to interest undergraduates, faculty and the public in our work we plan to hold two exhibitions; one in February, of chapels and churches, Gothic and Classic, appropriate for a college or university; and one in May, of modern theaters.

We want to make these exhibitions as representative and as interesting as possible. Will you help us by sending us the names of the architects in your chapter who have designed and erected chapels and churches of this character? Any suggestions you see fit to make will be very welcome.

Thanking you in advance for your assistance, which I will very greatly appreciate your sending at your early convenience, I am, yours very truly,

E. Raymond Bossange.

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A Scholarship Competition, open to all Art Students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on March 21st, 1924.

Ten Scholarships will be awarded to that work showing the greatest promise. Work in any medium, from Life, the Antique, Landscape, Etching, Portrait, Illustration, Composition, also photographs of Sculpture, may be submitted. All work should be forwarded so as to reach the League not later than March 15th, and must be sent with return express or parcel post charges prepaid.

Students entering for this Competition are urged to send the most comprehensive enhibition possible, to facilitate the work of the Jury. It will be readily understood that the work covering the widest field of Art expression will best enable the Jury to judge of the individuality and promise of the prospective student. The League wishes to emphasize that the Jury will be guided in making their awards, not by the degree of proficiency displayed by the applicants, but by an effort to find interesting individuals whose strength the League desires to add to its own.

The Scholarships so given will entitle the holder to free tuition in any two classes of the League during the season of 1924-1925.

All students interested are cordially invited to enter this Competition.

Address all letters and packages, "For Scholarship Competition, Art Student's League of New York, 215 West 57th Street, New York City."

* * *

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VOLUME XXV SAN FRANCISCO · MARCH · 1924 NUMBER THREE

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NED BRYDONE-JACK, ADVERTISING MANAGER

An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

Address all communications to Business Office, 564 Market Street, San Francisco, California. Price, mailed flat to any address in United States, Mexico or Cuba, $2.50 a year; single copies, twenty-five cents, to Canada, $3.00 a year; to foreign countries, $4.00 a year. Entered at the Post Office in San Francisco as second-class matter.

Design by William Mooser, Jr.

ENTRANCE HALL TO SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

agrees with a statement made the other day by Harry Chandler, of the *Los Angeles Times*, to the effect that a good architect's commission is the best and most necessary part of a wise investment. But let me tell you we have just learned something new. My friend Jones down the street here had nerve as well as artistic instincts. I'll say he had nerve! He made up his mind that an additional 15 percent investment in good architectural design would pay out. That fellow's judgment has proven better even than his nerve, it seems—and a lot more accurate than his information."

"Do you know—he tells me that building of his, with its beautiful exterior and wonderful shop interiors, cost him about only 5 percent more for the same class of construction than Smith's abortion a few doors down from him?"

"The only trouble with Jones was that he didn't have *nerve enough!* He leased two-thirds of his space before letting his building contracts. But as these leases alone assured him a fine return on his proposed investment, he felt pretty good—until, when his building was completed, for much less than he had been willing to pay, the boy discovered tenants willing to pay him for the unleased third of his space more rent than he was getting for the entire two-thirds already leased."

"We feel so good about our own investment we hate to admit it. Friend Jones has certainly proven that good architectural design costs almost nothing and, like a bank teller looking into the muzzle of a thirty-five—pay generously and at once."

If you are not yet satisfied, friend architect, ask the owners of the buildings illustrated herewith by Morgan, Walls & Clements, Architects. Speak to Mr. Hite, of Whiteside, Hite & Co., Real Estate, who built on Seventh Street, to the west of the park. Ask the Gatch-Hill Studios, Decorators, who have been offered 200 percent for their lease on one of the shops illustrated herewith, or inquire of the Huntsbergers, who are improving their property to the east of the park.

Talk to owners of commercial properties in other parts of Los Angeles who have believed in good architectural design—for example: Budd Frankenfield, who built taxpayers at Tenth and Hill Streets, and the owner of the Morris Harris Loft Building at Eleventh and Main Streets, both of whom used sufficient foresight to choose your humble writer as their architect.

You will take heart and advise your clients to consult these owners.

Perhaps we will then cease regarding every commercial job as a pot-boiler and put over a few pieces of real commercial architecture ourselves.

It seems that good architectural design—in every day commercial work—actually drops dollars into the owners' pockets. This has been proven before—it is now amply shown again to be true.

The illustrations herewith, of the work of Morgan, Walls & Clements, show great skill—and an unusual feeling for mass as well as detail—but they do not reveal the very effective use of color, which the architects have applied with delightful effect.

It is a pleasure to be able to record the commercial success, as well as the architectural merit, of work that has evidently been given so great amount of care and enthusiasm on the part of its architects.

* * *

The young apprentice, after presenting to Mr. Burnham a scheme brought forward in detail, received this comment: "Please take that back and bring me a tracing with all decorative ornament omitted."

Upon complying with this request, the young apprentice discovered that his design, shorn of it's ornament was no design at all. "There," said Mr. Burnham, "compose your skeleton first, ornament it afterward if necessary!"

SHOP FRONT DETAIL BILLICKE ESTATE BUILDING, LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS

CORNER DETAIL, "7TH & GRANDVIEW BUILDING," LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS

"Remember," said Mr. Burnham, "that most letters answer themselves, especially unwritten letters. Courtesy only requires an acknowledgement. An answer requires thought. Thought will make an answer brief or make none at all. If you must write a letter, sleep over it before deciding to send it."

"It can't be done," said the able young assistant.

"You mean you can't do it," said Mr. Burnham.

"If anybody can, I can," replied the A. Y. A.

"Then go and do it. Anybody can do an easy job, but it takes a good man to do a hard one."

"A GREAT DEAL of the joy of life consists in doing perfectly, or at least to the best of one's ability, everything which he attempts to do. There is a sense of satisfaction, a pride in surveying such a work—work which is rounded, full, exact, complete in all its parts—which the superficial man, who leaves his work in a slovenly, slipshod, half-finished condition, can never know. It is this conscientious completeness which turns work into art. The smallest thing, well done, becomes artistic."—*William Mathews.*

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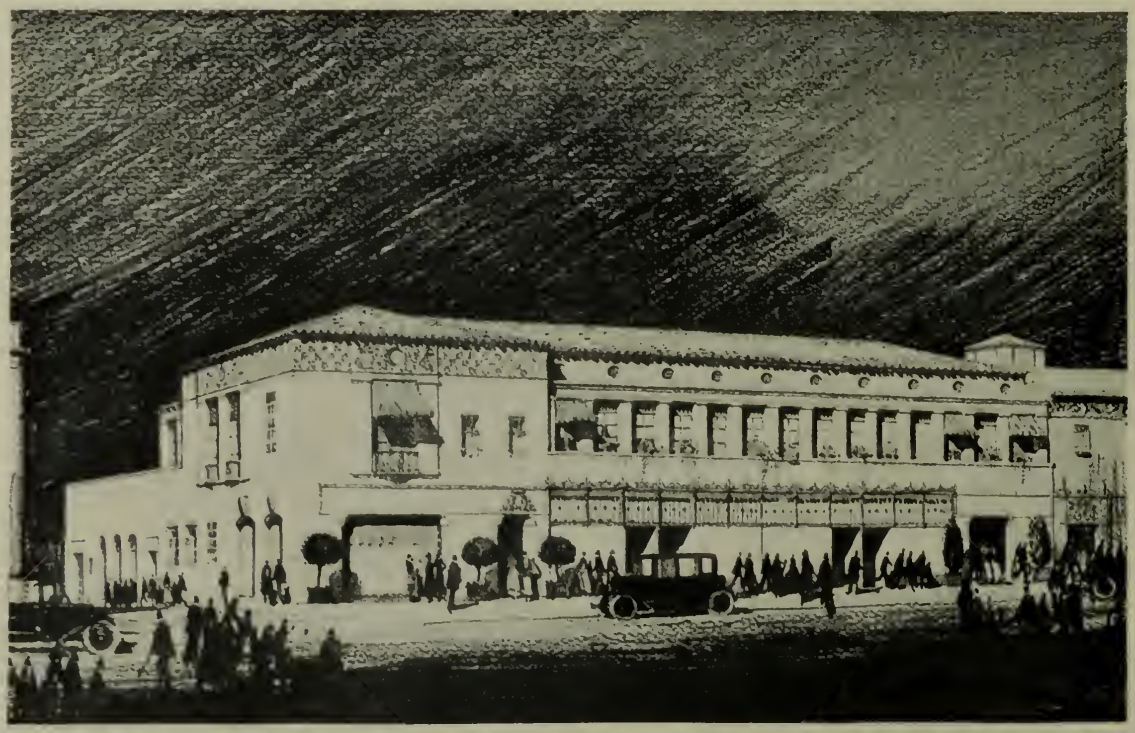

ABOVE: BILLICKE ESTATE BUILDING, 7TH & GRANDVIEW STREET, LOS ANGELES.
BELOW: BUILDING FOR MRS. E. M. HITE, 7TH & CORONADO STS., LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS

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ADDRESS WELCOMING DELEGATES TO COMMON BRICK MANUFACTURERS' ASSOCIATION *of* AMERICA

ADDRESS of Mr. Reginald Johnson, President Southern California Chapter, American Institute of Architects, before National Convention at Los Angeles, Biltmore Hotel, of Common Brick Manufacturers' Association of America.

Gentlemen: I have come here on behalf of the Southern California Chapter of the American Institute of Architects to convey to you their greetings and best wishes.

There are just one or two words that I would like to say, and they are that I feel very strongly that the architects in Southern California are coming more and more to the realization that such criticisms as Mr. Boyd made in his talk the other night to us, are very true.

He mentioned the fact that in going around Los Angeles he noticed that many of these massive Spanish, Italian and Mission type buildings are really built on two-by-four studs.

I feel that this is an opportunity for the architects to express their appreciation and desire for more permanent building in Southern California. When I started out some twelve or fourteen years ago, I tried to meet the demands of my clients, as you always face demands of this sort, in giving them something for nothing, and the result was that the telephone was pretty busy, when the rainy season started.

The more I go along, the more I find that we need just as good construction out here as we do in the East. As it happens, I have built quite a bit in the East. I have built in Chicago, in Youngstown, and a number of other places, and I have had an opportunity of comparing the type of wall, of water-proofing, of flashing, that is used there with the type used here. Our experience has led us to the conclusion that we have to build in just about the same way, if we want to get permanent results, and make a real building out of a structure.

You might even go so far as to call to the attention of the people of this country the fact that the construction, at least of their outside walls, of permanent material does not mean a large additional expense. In fact, I think the architects in a great many cases, fail to realize how little extra it does cost to build of a real material, and I think they need some education in that. It may seem strange, but they get their bids, remember, as a whole. They are not approaching it as the contractor does; they work the thing out on a cubic basis, or on a square foot basis, and in many instances, I am sure that they fail to realize how little additional money would have to be put into a building to build the outside walls, at least, in a permanent manner. If you can put over that propaganda, as I know you are trying to, you will find the support of all well-trained architects. They are only too thankful to see their clinets educated, and any information on that subject which they can get from the outside, from outside the architects' offices, just helps to sell the idea a little better. We have got to build more permanently in Southern California, and I hope in the next few years we will, as a result, use a great many more common brick.

Now I may be presumptious, and those of the convention who are advertising experts may not agree with me at all, but, just as a layman, looking at the thing, and as an architect, I would like to suggest for your consideration, that in the propaganda which you send out throughout the country, you stress the advisability of building of a permanent material, and you might even go so far as to mention common brick, hollow tile, concrete, stone or any of the permanent materials. I belive it would carry a very great deal of weight if you did not limit the advertising to brick. It makes very little difference in many cases, to the architect, what the structure is built of, as long as it is a basic material, and in the advertising matter which we receive as architects, when we see that the manufacturer is stressing his own particular product and talking it up for permanence and lack of upkeep, and so forth, we are a little bit inclined to be suspicious, but if the broader principle of a permanent material would be brought home, it would be of great value, in my opinion, to the architect.

* * *

Certified Elevator Inspectors of the State of California have called their annual convention to be held in San Franciso, on the 20th and 21st of February, in the Blue Room of the Hotel Whitcomb. Many interesting discussions and talks on all phases of construction and operation of elevators will be on the entertaining and instructive program which the committee has arranged.

* * *

An attractive pamphlet entitled "Guaranteed Plastering" has been issued by the Master Plasterers' Association, of San Francisco. The illustrations are well chosen, the message well conceived and well put, the presswork excellent. This little pamphlet should be valuable for information and inspiration.

* * *

Joseph C. Longueville, Architect, announces the opening of offices at 314 Union Bank Building, Los Angeles.

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DEPARTMENT A-8

California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES

ADDRESS OF D. KNICKERBACKER BOYD, FORMER SECRETARY & VICE-PRESIDENT, A. I. A., TO CONVENTION

ADDRESS, in part, of Mr. D. Knickerbacker Boyd, before the Sixth Annual Convention of the Common Brick Manufacturers' Association of America, on February 14, 1924:

"In pleading the cause of sound construction and the use of brick in such construction I feel that I am only pleading the cause of humanity. The brick industry, and the manufacturers of good, honest common brick are solidly behind the principle of service to mankind.

"Approaching the subject of brick walls and brick houses, I wish to touch upon a subject which is of vital importance, it seems to me—and that is the question of fire with regard to building construction, and the lessons which it seems to me we can all learn from the architecture which we have seen around here.

"I have been greatly impressed with the character of the architecture and construction in California since I came here because it has been done so quickly. However, it seems to me unfortunate that the real estate man here, who is the promoter or subdivider, has been doing too much of the work. and the architect too little. As a consequence, the construction and the design are both suffering, and there is a type of building construction which is found but rarely in the East, and which I regret to see here. I mean the sham architecture, the sham construction. I think the reason for this—but not the excuse—is the influence of the motion picture industry, which is built on hocus pocus, sham and thin air, so far as the stage settings are concerned. I have seen buildings here that look as though they had walls there or four feet thick, and next to them are duplications of the same structures built of nothing but tar paper, poultry netting and stucco, much after the fashion of the motion picture sets. What can be expected in the way of safety to the occupants and the community when there are buildings that are so constructed?

"It seems to me that the citizens in this community should give a great deal of thought to the improvement of those types of construction so that the great danger of conflagration will not exist and so that safety of life will always be the main consideration.

"In connection with fire and its effect, we always think too much in terms of the loss in dollars. Let us forget the money and consider what it means in the loss of human toil. Just as an illustration of the terrific economic loss caused by fire, I have prepared a few figures which will indicate to you roughly what the fire in Berkeley meant.

"It was spoken of in the newspapers as a ten-million-dollar loss. But I have resolved that into terms of the number of working hours spent by men in the various trades which would have to be made up to replace the damage. The results of all those hours of labor is now wiped out forever. There is nothing of greater importance, next to human life, than human effort. We find that in the Berkeley fire there was lost carpenters' time alone to the extent of 1,860,000 hours, 232,000 days, or what would require one man working for 845 years to replace.

"The time lost by hod-carriers, plasterers, plumbers, painters, electricians, would take one man 1,718 years to replace. Yet this was the destruction wrought in a few hours by a so-called ten-million-dollar fire.

"I could resolve all this into figures which would show that when a fire like this takes place, there is very little lost in the way of brick work, masonry, and bricklayers' time. One can see after such a fire as Berkley's, the monuments to brick work that stand there in the chimneys and walls that are left, and in the foundations that remain.

"Let me add, that as an architect, I am a keen enthusiast on the subject of common brick, because it can be used as a facing, or it need not be. It is the wall all the way through, and it is an expression of the honesty of the construction of the building to have it on the exterior as well as on the interior. Only selection on the part of the bricklayer and the architect is needed to secure almost any results desired.

"We find that much of the history of this country is written in terms of common brick. Going back to the Governor House in Massachusetts, which was built in 1600, Independence Hall in Philadelphia, and the Old North Church in the same city, I could mention all kinds of monuments built of common brick, which show and record the history of this country. Some of these old structures have in them lumber and stone sent to this country from abroad.

"As building increased, common brick was used less and less, until there came a period, at least in the East, when there came to be used what we know as "pressed brick." This marked the decadence of the architecture in this country—a situation from which we were rescued by the face brick industry.

"In Philadelphia, Washington and Baltimore the buildings have been painted until one cannot tell the renovated buildings from the pressed brick structures, because of their identical color. But a Mr. McKim stepped in with an innovation soon after the pressed brick age. He wanted rough bricks for the Harvard Gates, and instead of taking the better brick he took the culls from the brick yard, with the result that we now have the "Harvard Brick,' one of the aristocrats of brickdom. Some call it a face brick. It is difficult to tell the difference between a face brick and a common brick, but if a brick is a good one, that is all any of us should be concerned with. We want it to have the artistic effect that people demand today.

"I should like to stress not only the use of common brick as a facing brick, but its use as a material which will give the architects of this entire section, and those of the whole country, the opportunity to get the textural effect that we want, and which is being striven for here in California. These effects can be obtained by brick itself, with all sham eliminated. We have the expression on the outside of the material which is used on the inside, and we do not then have those buildings which I described before as appearing solid on the outside and hollow and ready to burn on the inside."

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·EDITORIAL·

GOOD architecture, to a large part of the general public, consists of an assemblage of lines and colors and shades, pleasingly put together on a sheet of paper. It may be admitted that there are a few architects who seem to take the same view-point.

In other words, architects are accused of being artists. That is no term of reproach, and, indeed, to imply the reverse—that an architect is not an artist—would be an insult and a libel. Architecture without art would be—what, alas, it often is, in this Land of the Free. Let us not pursue such an unpleasant and unprofitable subject.

The real architect, however, is practical as well as artistic. There is no fixed proportion of these qualities; a wise man recognizes on which side he is deficient, and engages or associates service to equalize these two elements. No matter how lovely a design may be, its execution determines its first success, and substantial construction is essential for an ultimate judgment of merit.

And now a third consequence of good architecture is beginning to be recognized; practical, but it cannot be said to derive from the constructive or business side of the profession, alone. A good architect's work is beautiful; it is well constructed; and now it is found to pay.

Mr. Hewitt's article in this issue, written in his individual and striking style, demonstrates the immediate profit returnable from a particular investment in good architecture. Examples are not confined to one type of building. Someone has said that in America everything is for sale. It is true that there is such a constant, universal change in affairs, in the affairs, at least, of most men who engage in building operations, that a good profit, or the desire to expand, will induce a sale on practically all kinds of property. As for rental values, it is inevitable that when housing shortage is relieved, those premises will still be in demand which are well designed, well equipped, well constructed; and other buildings will suffer. They will lack tenants, or cut their rates; in either case, a reduced income will be the result.

Sight, and foresight, are the exception rather than the rule. There is some progress; but there is still far too much blind rushing into building schemes without expert service. How many of these crude, flimsy cracker-box apartment houses, for instance, will be staring us in the face a few years from now—shabby, stained, half empty, festering sores on our civic bodies? For the protection of our general interests, for the benefit of individual property and business, if not for esthetic reasons, let us have more real architecture.

* * *

From the bulwarks of the Tehachape has been hurled a challenge, to the impregnable fastnesses of Visitiacion, Tamalpais and Diablo. The Southrons urge the Highlanders to a test of valor; they have flung down the gage of combat.

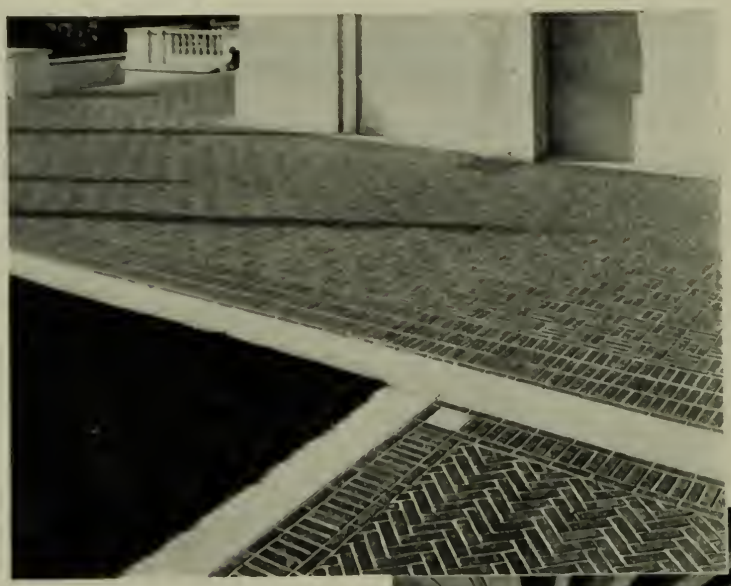
Which means that the Southern Chapter, A. I. A., has challenged the San Francisco Chapter to a series of golf matches, to be held alternating years at Del Monte and at Santa Barbara. It is proposed to pick a team of golfers to represent each chapter, and to encourage the attendance of a Gallery from the Home Towns, to cheer on their champions, to assist in celebration and consolation. If the members of the two chapters get acquainted, incidentally, the relations of the Chapters will certainly not be endangered. For each consists of men of fine character and high ability. To know is to understand.

* * *

Further illustrations of the Los Angeles shops which are shown in this issue will be published in April, since space was lacking for a full presentation this month. Photographs of three more of these shops, with accompanying interior views, will be given. We believe that our readers will welcome these additional illusrtations, inasmuch as such an original and attractive note has been struck which is successful both from the artistic and the practical standpoints.

* * *

Plans for the Architectural Exhibition to be held at the Bohemian Club, San Francisco, April 7 to 12, under the auspices of the San Francisco Chapter, A. I. A., are developing in such shape that an unusually fine exhibition is assured. Since no such showing has been given for seven years, there is much material available, and the record of local progress thus manifested will be noteworthy. In the May issue of the Pacific Coast Architect will be given a full account of the exhibition, with a large number of illustrations; there is to be no "year book," as was formerly the custom.



TERRACE OF CAMPANILE
UNIVERSITY OF
CALIFORNIA
DICKEY STEP AND
WALK BRICK
IN HERRINGBONE AND
BASKETWEAVE
PATTERNS

TOWER STAIRWAY
STUDENTS UNION BUILDING
UNIVERSITY OF
CALIFORNIA
THE STRUCTURE ITSELF
IS BUILT OF
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·SOME·FINE·INTERIORS·

THE interior views that are here shown may well be considered models for the treatment of special shops and cafes. They are just what such places should be; decorative without being fussy, original without being bizarre, cheerful without being gaudy. The wall surface has effective texture, but obviously makes a good background for display purposes.

Especially interesting is the treatment of the ceilings. Whether flat, curved, or sloping, o plaster or of wood, the ceiling is always made a special feature of decorative value, an accent which is justified and required by the expanse of plain wall surface.

A notable factor in the general effect is the skillful use of wrought iron on grills, balconies and light fixtures. Where there is woodwork, it is well proportioned and detailed. Where stencil ornament is applied, it is excellent in design and scale.

Although these photographs cannot show the color scheme, the use of color is clearly indicated. In reality, it is very charming and plays an important part in the success of the ensemble.

It must be emphasized that while these interiors show imagination and originality, they are based upon essentially good principles of design. A sense of proportion and balance is preserved. With all their gayety and decorative quality, there is not lacking a certain amount of restraint. This is undoubtedly good business, but it is equally good architecture.

(Continued in April Issue)

INTERIOR OF SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

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RICHELIEU CAFE. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECT

DETAIL OF WROT IRON GATE. RICHELIEU CAFE, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

INTERIOR OF SHOP.
BUILDING FOR
MRS. E. M. HITE,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS

SHOP INTERIOR. BUILDING FOR MR. SPENCER THORPE. LOS ANGELES.
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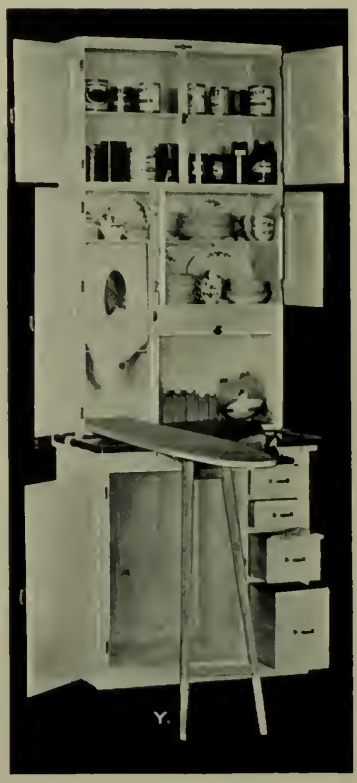
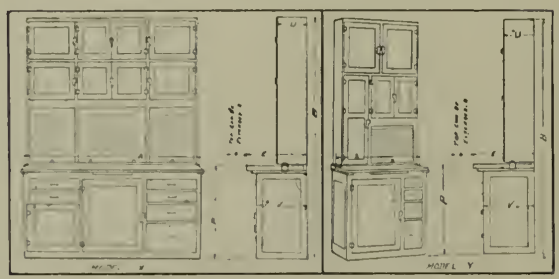


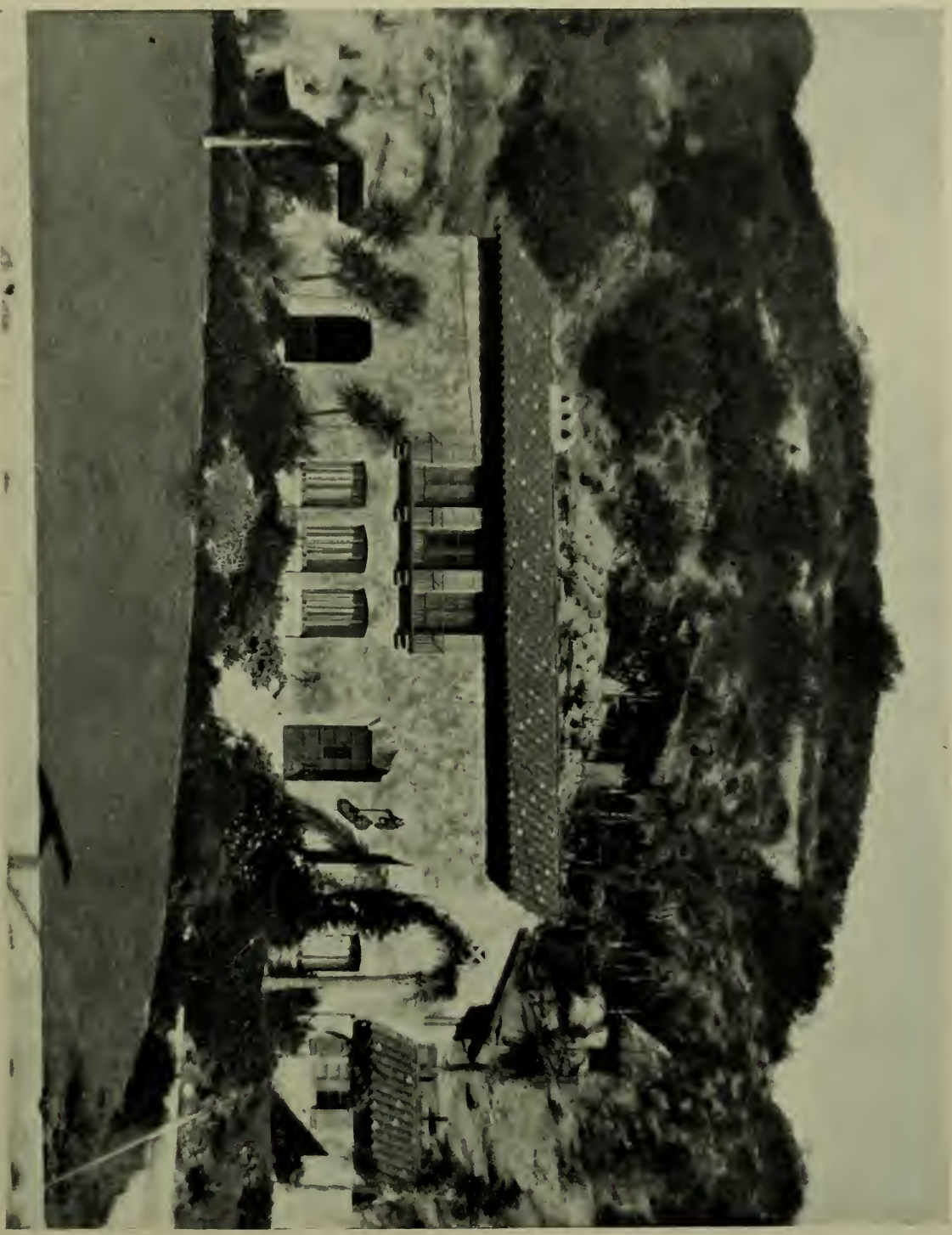
DIMENSIONS MODEL X

A—Overall width	74 inches
B—Overall height	96 inches
E—Overall depth	24 inches
P—Height worktable	36 inches
Porcelain top	23 x 72 inches
U—Top depth	20 inches
V—Base depth	20 inches
Weight crated	600 pounds
Top can be extended	8 inches

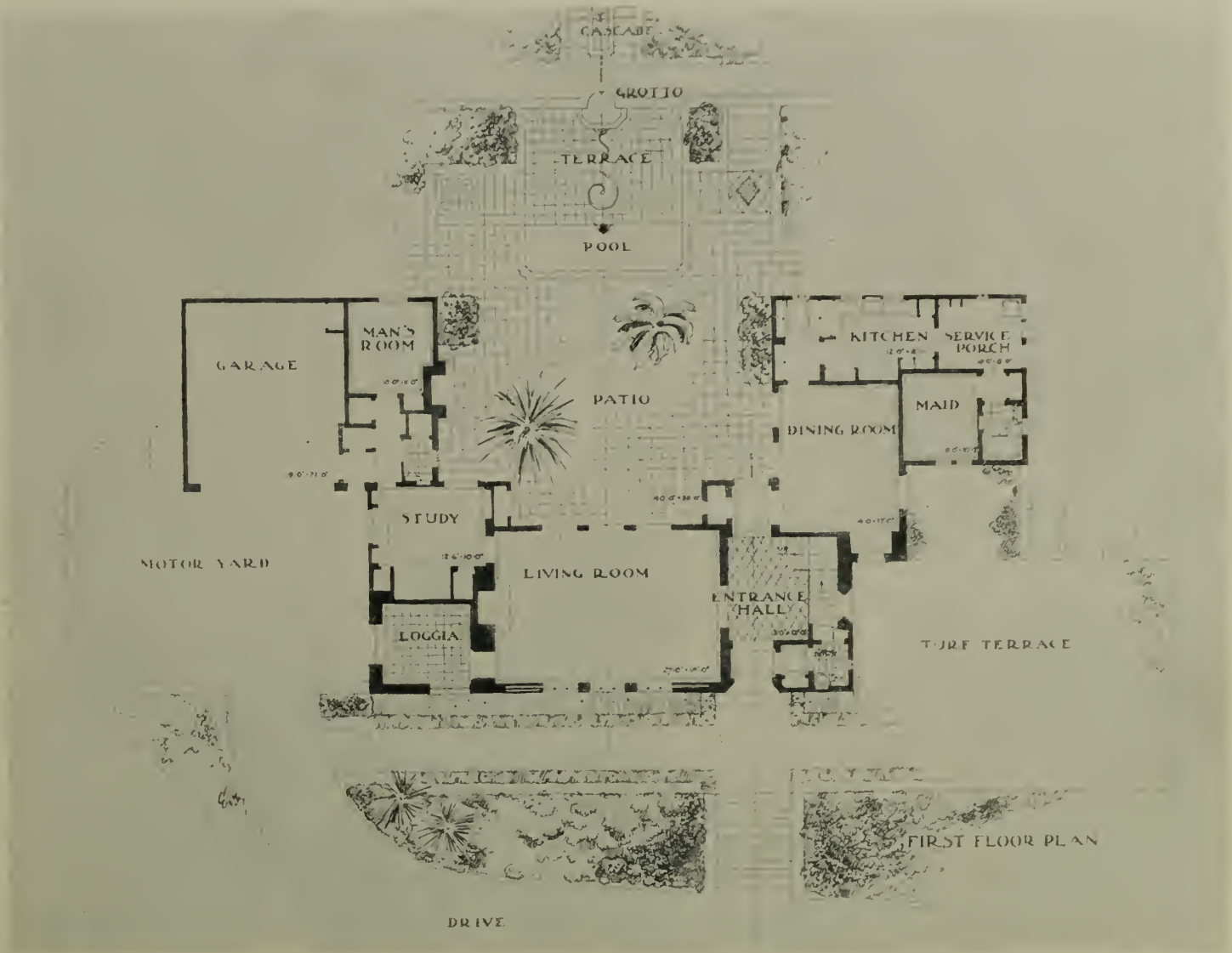


DIMENSIONS MODEL Y

A—Overall width	38 inches
B—Overall height	96 inches
E—Overall depth	24 inches
P—Height worktable	36 inches
Parcelain top	23 x 36 inches
U—Top depth	11¾ inches
V—Base depth	20 inches
Weight crated	315 pounds
Top can be extended	8 inches



ENTRANCE FACADE;
RESIDENCE OF MR.
CHARLES SEYLOR,
LOS ANGELES.
MORGAN, WALLS
& CLEMENTS,
ARCHITECTS



FIRST FLOOR PLAN.
RESIDENCE OF
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ENTRANCE FACADE.
RESIDENCE OF
MR. CHARLES SEYLOR,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS,
ARCHITECTS

PATIO, RESIDENCE OF MR. CHARLES SEYLOR, LOS ANGELES; MORGAN, WALLS & CLEMENTS, ARCHITECTS

RIGHT: FIREPLACE IN PATIO. RESIDENCE OF MR. CHARLES SEYLOR, LOS ANGELES. LEFT: ENTRANCE DETAIL; RESIDENCE OF MR. CHARLES SEYLOR, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

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ALTHOUGH the fifteen Pacific Coast cities of greatest population have issued 427,004 building permits, calling for investment of $1,063,888,322, during the four years beginning with January, 1920, they have not been building in proportion to their growth. These cities have increased in population by 1,020,831 newcomers, and housing of all types is today less plentiful and rental schedules generally higher than at that time. Every growing city in Washington, Oregon, California, Idaho, Utah, Nevada and Arizona, must expect more intensive building during 1924 and for several years to come than heretofore, or fail to meet the requirements of a rapidly increasing population.

Great as has been the building programs of these cities in recent years, few have been erecting new buildings in proportion to increase in population. The result is a housing shortage in most of them greater than existed at the close of the war-time period of inactivity in building, and in the vast majority of these cities rent schedules generally prevailing today are higher than at that time. If adequate provision is to be made for the many thousands of newcomers to these cities, the building program of the West must be materially increased during the next few years.

The average investment in new construction for each newcomer citizen is $1042, on a basis of one building permit issued for each 2.38 newcomers. But six cities report newcomer investment ratios greater than the average, the notable most being Salt Lake City, which, nevertheless reports no reduced rentals. A notable example of low ratio is that of San Francisco, which has invested but $753 in new buildings for each newcomer, and where rent schedules range from 40 percent increase for flats, to 75 percent increase for apartments, over rentals of 1920.

The average building permit for these fifteen cities during the four years period has been $2481. In San Francisco this average figure is $4719, and but one building permit was issued for each 6.26 newcomers, indicating a relatively greater number of apartment houses, rentals, commercial structures, etc., and fewer permits for individual housing than in most other cities. It also shows an increasing housing shortage reflected by the higher rent schedules.

In Los Angeles, the newcomer investment ratio and that of the cost per permit are but slightly above the average, yet today's rental schedules in that city range from 20 percent to 40 percent above those of 1920. These figures show a greater proportion of individual housing construction than at San Francisco. The Los Angeles increase in population for this period has been 73 percent, and its roster of newcomers numbers 425,266, more than 41 percent of the total increase for the entire list of fifteen principal cities, while its four years' building total is 43 percent of the whole.

Building costs have slightly and gradually increased since January of 1920, so that today's rental schedule cannot accurately reflect a true ratio of housing shortage. Rentals, however, always indicate more truely the relationship between supply and demand in housing than it does increased cost of construction. The housing status of January, 1920, was based on conditions resulting from the war, and it was estimated then that five years of intensive building would be required to restore housing and rentals to pre-war normal. Four years of building activity since then has not only failed to reduce that housing shortage, but has, in most places, failed to keep pace with increases in population.

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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George W. Kelham, three years

Arthur Brown, three years

Wm. Mooser, two years

J. H. Bloime, two years

Earle B. Bertz, one year

Harris Allen, one year

NEXT MEETING

The next meeting will be held Tuesday, March 18, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

FEBRUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, February 19, 1924, in the Architectural Club Rooms. The meeting was called to order by President J. Stewart Fairweather at 7:30. The following members and visitors were present:

Members: Geo. W. Kelham, Earle B. Bertz, E. B. Hurt, Harris C. Allen, S. Schnaittacher, Wm. Arthur Newman, W. B. Faville, J. S. Fairweather, S. L. Hyman, W. C. Hays, A. G. Headman, Wm. M. Bliss, Chas. W. Dickey, Morris Bruce, A. T. Ehrenpfort, E. H. Hildebrand, W. C. Falch, E. J. Symmes, J. R. Miller, A. J. Evers and Wm. Mooser. Guests: H. T. Howard, John L. Hall, Chas. E. Gottschalk, Prof. Bailey Willis, M C. Couchot and D. Knickerbacker Boyd.

MINUTES

Moved and carried that the minutes of the previous meeting be accepted as published.

BUSINESS

The Exhibition Committee, through Mr. Harris C. Allen, Chairman, reported splendid progress with more than enough exhibitors signifying their intention to exhibit to insure success.

Mr. D. Knickerbacker Boyd, of Philadelphia, spoke on the Jones-Reavis bill as supplanted by the Brown bill. Moved and carried that the Chapter support the Jones-Reavis bill and that letters be sent to the senators and representatives of California and Nevada.

Moved and carried that the Chapter support the Senate Bill No. 933, creating a board to license architects in the District of Columbia, and that letters be sent to the senators of Nevada and California urging their support.

The President read a letter from Mrs. Jos. Sloss, Chairman of the Teachers College and Auxialiary Committee, asking for a committee to confer and act in an advisory capacity with Mr. Geo. B. McDougall, State Architect. The President appointed the following: Mr. W. B. Faville, Mr. John Reid, Jr., Mr. Arthur Brown, Mr. Geo. W. Kelham and Mr. B. R. Maybeck.

The Chapter was given the privilege of hearing Mr. D. Knickerbacker Boyd, of Philadelphia, speak of his trip and of the activities of the American Construction Council; the waste of seasonal employment and its remedies, the encouragement of young men to enter the building crafts, were the subjects upon which Mr. Boyd spoke most fully.

A resolution was presented by Mr. W. C. Hays, a memorial to Mr. Henry Bacon, architect of the Lincoln Memorial Monument, in Washington, D. C.

Moved and carried that the resolution be adopted and a copy be forwarded to Mrs. Bacon.

RESOLUTION

"To this country, the genius of Henry Bacon gave the Memorial to Abraham Lincoln, fitting climax to enoble by its rearing the architecture of the Capitol City.

"To San Francisco was also given an important one of those distinguished works which so fully reflected the fineness and quality of its creator's nature. Mr. Bacon's 'Court of the Four Seasons' at the Panama-Pacific International Exposition is a memory picture abiding with us all.

"Some of us knew him as a friend and counselor, and personal contact with Henry Bacon meant personal regard.

"The American Institute of Architects, San Francisco Chapter, hereby records its sense of deep loss, in the passing of one of our nation's eminently distinguished leaders."

There being no further business the meeting adjourned.

A. J. EVERS, Secretary.

* * *

After adjournment those present were shown a series of motion pictures and slides showing the results of the great Japanese earthquake in Yokohama and Tokio. The Chapter is indebted to the California Common Brick Manufacturers' Association and to Mr. Tempest, their engineer, for a very interesting and valuable lesson in the terrific destructive power of earthquakes.

After the viewing of the films, Professor Bailey Willis, of Stanford University, discussed earthquake-proof construction and his most interesting investigations in Chile under the Carnegie Institute. Professor Willis went to Chile to study the causes and effect of the great Chilean earthquake and his deductions were of the most intense interest to the Chapter members, the Engineers and other guests of the Chapter who were present. Not only was the subject matter and the discussion by Professor Willis enjoyable, but his ingenious models for illustrating his points and his diagrams of earthquake-proof construction aroused lively discussion and interest.

The members of the Architectural Club and a number of other guests came after the meeting to enjoy the program. To those who were not present at the meeting we can only say, "you certainly missed it and you had better come to the next one."

At our meeting on March 18th, we will have as a speaker Mr. Eugene Kern, who will speak to us on the subject of "The Manufacturing Process of Making White Lead." The talk will be illustrated by moving pictures showing the manufacturing process and should be of great interest to the Chapter.

The Secretary has received notice from the School of Architecture of Harvard University regarding scholarships for special students for 1924-25. This notice is on the bulletin board at the Architectural Club Rooms for those who are interested.

Any members of the Chapter who have material they wish to submit for publication in house designs in the Washington Post, please communicate with the Secretary or with Mr. Harry F. Cunningham, 1211 Connecticut Avenue, Washington, D. C. The Washington, D. C., Chapter has been furnishing the Post with a page a week. This section of the paper is to be syndicated and widely distributed. The Chapter needs material—we can help this splendid publicity work.

The Exhibition Committee is to be congratulated on its progress and we are now assured that our exhibition is going to be a success in every way. Some space may still be available—if you have not signed up, telephone Mr. Earle B. Bertz, the Secretary of the Exhibition Committee, without delay, or you will be sorry if you are not represented.

By the way—do not forget to come to the next meeting. The date is March 18th, the day Tuesday, the hour 6:30 and the dinner is superb—for 75 cents.

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The grand total of building permits issued during January of this year in fifty-four principal cities of the seven Pacific Coast States is $38,440,947. This figure is 6 percent less than the December, 1923, total for these cities but shows a 22 percent gain over the total for last January.

California's January total of $30,256,496, from 35 cities, included in the S. W. Straus & Co. survey, shows a 15-percent gain over last January, but a reduction of 17 percent from the December figures. Of these 35 cities, 22 show gains for January over December, while 13, including the larger cities, show reductions.

Los Angeles issued $13,158,526 in building permits during January, 34 percent of the grand total for the entire list of 54 cities in the Straus survey. This figure is 16 percent greater than that of last January, but 36 percent under the December record.

Seattle reports a January total of $3,341,435, and shows a gain of 219 percent over last January, and 215 percent over December.

Tacoma's total of $2,350,628 for January shows a gain of 57 percent over last January, and 587 percent over December.

Long Beach, with a January total of $3,198,048, reports a gain of 131 percent over last January, and a gain of 154 percent over December.

Portland, reporting $1,778,275 for January, shows a 15 percent gain over last January, and a 23 percent gain over December.

San Francisco reports $3,178,413 for January, showing reductions of less than one percent from last January, but of 32 percent from the December total.

San Diego's January total of $738,431 is 38 percent greater than last January's figure, but shows a 29 percent reduction from December.

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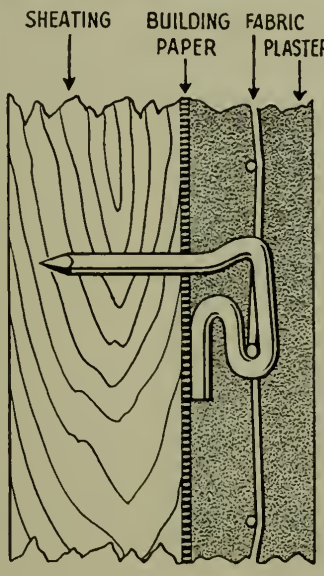

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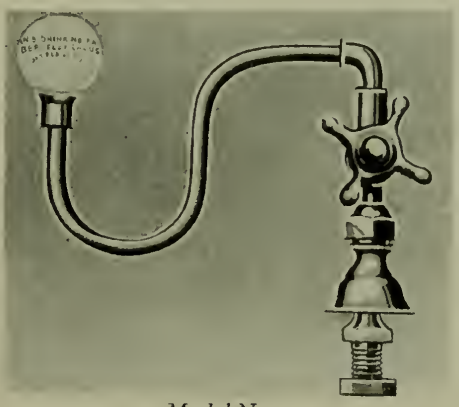

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* * *

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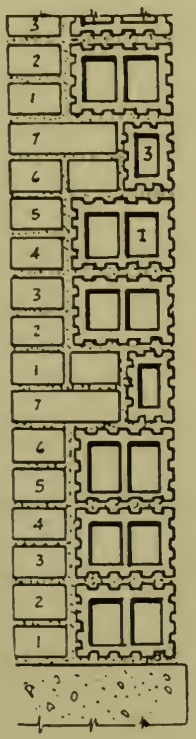

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Price, mailed flat to any address in United States, Mexico or Cuba, $2.50 a year; single copies, twenty-five cents; to Canada, $3.00 a year; to foreign countries, $4.00 a year. Entered at the Post Office in San Francisco as second-class matter.

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IMPORTANCE AND SIGNIFICANCE OF BUILDING REGULATIONS ❧ BETTER BUILDING CONSTRUCTION AN ASSET

[BY MARK C. COHN]
Expert Consultant on Housing and Building Regulations. Consultent to Pacific Coast Building Officials Conference

THE significance of building legislation is not generally understood nor appreciated by the lay public. In fact, few professional men, architects, engineers and builders, evince more than passive interest in building regulations until a particular project is affected adversely. Likewise, property owners and manufacturers of building materials often underestimate the relative importance of building codes. Yet, housing and building regulations are more voluminous and contain more written commandments than codes and ordinances for other subjects. This legislation is of a highly technical and scientific character. The scope of building laws includes everything from the construction of fences, sign boards and chicken coops, to the most magnificent modern skyscrapers. Practically ninety percent of everything that goes into building is governed by some state law or local ordinance; and the other ten percent is permissive only in the absence of legislation to the contrary.

The potentiality and destiny of municipalities are governed by building, city planning, zoning, fire districting and housing ordinances. This sort of legislation is the foundation for the building of cities. Uses of properties, stablization of values, and the building business, are not only affected but are more or less dependent on such enactments.

The building business, in its broadest aspects, is the largest industry in the West. Progressive building materials manufacturers and dealers should awaken to the need for a more active interest in building regulations enacted by municipalities and states; they should realize that errors of commission and ommission in building regulation might seriously injure or perhaps wreck their business.

Space does not permit of discussing this subject at length. However, in view of the aforementioned obvious facts, the prevalent indifference to drafting of building regulations is really astonishing. Too frequently building regulations are drafted in a haphazard manner by persons who do not possess the requisite knowledge, vision, ability or practical experience to undertake a work that essentially requires and justifies the employment of services that can be rendered only by highly trained specialists.

A comparison of building codes for different cities—communities separated by mere imaginary lines—shows conspicuous differences in requirements for well established fundamentals of building. It is not to be denied that minor deviations and provisions are justifiable and necessary to take care of local problems peculiar to one or another particular community. However, fundamentals of engineering and construction are determined scientifically. Standard practice has established facts that should be adhered to in the codes of the different cities. Also, it is not infrequent that ordinances contain requirements that have become obsolete by the evolution of building practice and modern scientific research.

The gigantic fire losses make for a constant drain on resources and a gruesome record of human life sacrificed. Surely this aspect of the matter is enough to arrest attention of the building fraternity and particularly public officials. The National Board of Fire Underwriters points out that fires are largely preventable; and that many of the causes therefor are strictly preventable. It is a significant fact that a more general use of a few inexpensive building materials approved by the Underwriters would greatly eliminate causes for fires and conflagration. Impractical and obsolete building requirements make for vexatious controversies, retarded improvements and wasteful costs. The essentiality of a regulation should be somewhat commensurate with the cost entailed to property owners. Otherwise capital is diverted to more profitable channels. These things are entirely too harmful and unprofitable to the building industry; they merit consideration.

The problem of annual fire losses—both in cost of property destroyed and loss of lives—merits the careful thought of every public spirited citizen. It is claimed more than 15,000 human beings are each year sacrificed on the altar of the fire demon; also that upwards of 17,000 persons are maimed and injured because of fires. Of this gruesome record, it is reported that approximately 83 percent are mothers and children of school age. Property losses run over $500,000,000 annually.

What is being done to curtail this drain of resources? What is being done to stop the killing and maiming of men and mothers and school children? What is being done to stop this menace that reaches to the foundation of our financial structure? I know there is a great deal of preaching done. But what is being done of a practical and tangible nature? Year by year fire losses increase and the human toll becomes greater.

Has this problem become too big for solution by private interests?

The Fire Underwriters are presumed to know and it is

stated that in the main fires are preventable and that the majority of fires are strictly preventable. Then who is at fault? Is it because our building regulations are obsolete and in need of strengthening? Do our building regulations allow the use of too many inflammable materials? Is the safety of human beings less important than the safety of stock certificates and bonds? Elaborate provisions are made to house securities in fireproof vaults and fireproof structures, yet children are housed in schools that are anything but fireproof. It seems inexcusable to build schools entirely of wood and with interiors of unprotected wooden construction.

Surely the people will, some day, cease to tolerate this wasteful burning of buildings. And perhaps the solution lies with the general public. Because the people have been patient and slow to act is no reason to believe that public sentiment will remain dormant always.

Evidently the insurance interests make good returns on their huge investments—notwithstanding the fire losses, and the people pay the bills. Apparently the insurance interests are not getting tangible practical results in fire prevention; and there is a growing belief that state governments might go into the fire insurance business. State-owned fire insurance companies, with the people as owners, might more rapidly educate the people to the value of more fireproof and more fire-resistive materials in buildings so that fires would become less and less frequent. Perhaps sooner than is expected, a solution will evolve. The people are coming to realize that they pay for all fire waste and not the fire insurance companies. Action of some sort is imperative.

Every line of endeavor must go forward or backward—it can't stand still. The person, community or industry that assumes a self-satisfied attitude, either because of past or present laurels, is doomed to fall. A large manufacturer of building materials boasted about the wonderful sale of his products. He was of the impression his output sold itself, and that there was no relation between building legislation and his business. As a matter of fact, the materials manufactured by him were used in buildings erected under strignent building code requirements. His materials were actually sold by municipal legislation. This man eventually realized that the whole investment of his business depended on what was or was not contained in the building codes.

The importance of building regulations cannot be underestimated; to illustrate—an owner determines to improve his property with a ten-story building. Immediately, the municipal officials step in and say that just so much steel, brick, metal lath, wired glass windows and other materials must be used in that building in order to comply with building code requirements. The municipality makes the market for the steel, the metal lath and the other materials. Equally emphatically, the municipality closes the market and prohibits the use of lumber because the building code makes unlawful the erection of a ten-story wooden building.

However, let us assume that the building code had, through inadvertance, or perhaps intentionally, omitted the lawful use of brick and steel; or had made prohibitive the use of brick and steel by requiring unnecessarily thick walls and low stresses. Then the market for brick and steel vanishes.

Primarily, as good citizens, and as men engaged in a lawful business with large investments, it is a duty of all persons in the building industry to know exactly what is contained in building codes and proposed regulations; and to know the reasons for the requirements of codes. It should be known whether or not the requirements are essential for the protection of life and property and to serve the public welfare. The welfare of the community is paramount to the wishes of a minority group of persons. Therefore, suggestions for building codes should be made with this object in mind.

On the other hand, it is also a duty to fight with all energy and financial resources whenever it is attempted to discriminate unjustly against the use of standard materials, the use of which would be in the public interest. But don't wait until it is too late—be ready before the battle. It is very important to bring to the attention of the non-technical officials the fact that it is false economy to build cheaply constructed buildings. Some day it will be generally understood that a cheaply built structure is the most expensive. This is also true of buildings that cannot be readily altered to meet changed conditions or to fit the needs of changed occupancies. The sale values of business and industrial properties are enhanced if buildings are so constructed that they can be readily changed or enlarged to meet varied occupancy requirements. Therefore, property owners and financiers should not too hastily employ architects who think only of the immediate present in order to get the job and use materials that will prove a proverbial costly white elephant to the owner and reduce the margin of safety on bank loans. More and more the consumer—the person who builds or eventually owns the building—comes to believe that a building is safe, durable, and a sound investment, because it did not fail to pass city inspection. Therefore, it is essential to have rigid inspection of all the more important materials and structural features in a building.

Building construction is now financed to a great extent on bank loans and building bonds which are widely distributed and purchased by the innocent public. Yet, the average banker does not realize he is a big part of the building industry. It is just as important for the banks to know the building law and understand what good building means as it is to know all about bonds. It is not impossible to foresee a slump in building values. It is not impossible to foresee a more serious financial situation, unless bank loans and building bonds are properly secured. Building bonds should be secured only by the best possible kind of construction, and then building laws will not only encourage but demand better buildings. Perhaps bankers will have to be taught the building business, but it will be a worth while undertaking. The knowledge of some bankers is about the same as the fellow who sees a painted wooden building and believes the sign on it—"strictly fireproof."

The so-called evolution of construction has evolved a crop of theorists that apparently invent daily some alleged "just as good" materials and types of construction. Therefore, eternal vigilance is the price of trying to keep building on a practical and sane basis. Manufacturers of established standard building materials should co-ordinate resources and intelligence to weed out those within their own ranks who do not want to play a fair and square game; also to eliminate alleged just-as-good materials and carry on a constructive campaign without fear or favor. An unselfish campaign of this sort will put the building industry on a foundation as permanent as the pyramids.

The building officials need and will appreciate co-operation. Make it a point to let your building inspector and your fire chief know that they may count on your support to get better buildings constructed.

* * *

Announcement has been made by the Detroit Steel Products Company of the appointment of B. E. Bowlus as Manager of Architectural Fenestra Sales. Mr. Bowlus has been identified with the steel sash business for fifteen years.

THE PASADENA COMMUNITY PLAYHOUSE

BY H. O. STECHHAN

SKETCH OF ENTRANCE COURT, PASADENA COMMUNITY THEATRE. ELMER GREY, ARCHITECT.

THE growth of the Pasadena Community Playhouse from a modest beginning has been gradual. From the first, the organization has had a definite objective—the utilization of drama as a socializing force in modern community life, the development of the artistic and cultural values which may be derived from the recreational contacts of the people.

As summed up by the Governing Board, "The Pasadena Community Playhouse Association is a non-profit organization, legally incorporated to foster educational recreation for adults and children. Its purpose is not to make actors, but to afford individuals opportunity for self-expression in the allied arts of the theatre. The players—all volunteers—are amateurs in the best sense of the word. Democracy being the Association's ideal, it welcomes as members—active, sustaining and patrons—*all* who desire to participate in or encourage the communal endeavors for which it stands."

A studied effort is made to appeal to the preferences of every element in the community. As a civic enterprise and the people's own theatre, the wide variety of tastes cannot be overlooked. A feature is made each year of putting on at least one play that focuses attention on citizenship.

Having outgrown their present quarters (a rather primitive building), the Pasadena Community Players have completed plans for a permanent home. To start the building project, sixty-one friends made up a fund of $23,000 last Christmas, for which a centrally located lot, 110x195 feet, was bought and given to the Association. Elmer Grey, who has designed some of the best buildings in Southern California, was retained as architect and designs were drawn.

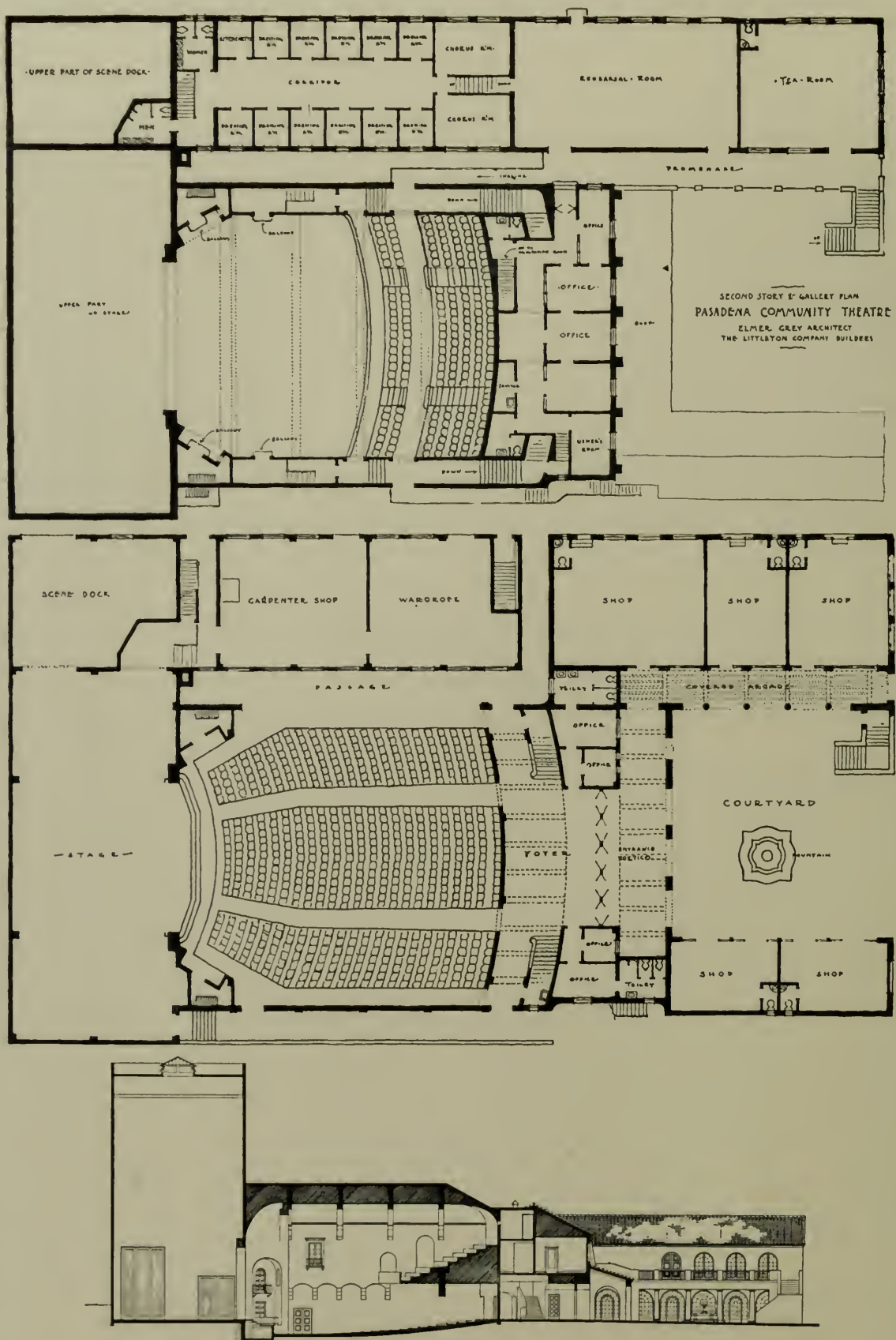
The "early California" style of architecture, an adaptation of the picturesque Mission type, has been adopted as distinctive and best suited to harmonize with the palms and pepper-trees of this locality. The buildings will be grouped around a Spanish court. On either side will be a series of small shops—revenue producers to help carry the entire project and to lighten the expenses of the Playhouse Association.

The Playhouse proper will be placed fifty feet from the sidewalk. The auditorium will have 800 seats, most of them on the main floor. A shallow balcony will be fronted with a tier of loges for permanent seat-holders. The offices and committee rooms will be upstairs, back of the balcony. The stage is so designed that it can accommodate a large spectacle, or many be shrunk for an intimate presentation. It will be equipped with a plaster dome and a thoroughly modern lighting control. Ample carpenter shops, scene docks, paint frames, wardrobe rooms, storage department and other facilities will be provided. There will be a dozen airy dressing rooms and a large rehearsal hall, which is to be used as a greenroom where audience and players can mingle, to promote the social side of the Community Playhouse.

In place of the usual orchestra pit that separates the stage from the auditorium, there will be a flight of movable steps to connect audience and players; for in the Pasadena Community Playhouse the audience is regarded as an essential and integral part of the play. When a musical play is given, these stairs will be pushed aside to make a place for the orchestra. At other times, the musicians will have a raised dais, at the left, so as not to intervene between the people and the players.

The estimated cost of this new Community Playhouse is $150,000. Another $25,000 will be required to equip and furnish it. These items with the cost of the site make an approximate investment of $200,000. The plan of financing the project is well in hand, so that ground may be broken at almost any time. When finished, it will probably be the most complete "plant" devoted to non-commercial drama in America.

NOTE:—Financing has now been completed, and it is expected that ground will be broken during the convention of the Drama League of America, to be held in Pasadena for one week beginning May 27, 1924.



PLAN FOR THE PASADENA COMMUNITY THEATRE, ELMER GREY, ARCHITECT

THE MANUFACTURER REVIEWS THE ARCHITECT

(Copyright, 1923 By American Institute of Architects)

Edward H. Putnam, author, says that it is better *not* to be your own architect. This article is issued under the sponsorship of the San Francisco Chapter of the American Institute of Architects.

IT WAS just after five o'clock and most of the office force had left, when the Publicity Manager took the proof of the latest piece of advertising copy into the Old Man's Office. "Old" is not strictly appropriate, but the managing head of a large manufacturing concern is always the "Old Man," regardless of his years.

The President relaxed in his swivel chair and leisurely looked over the copy.

"I see you consider the Architect a human being," he said, looking at the Publicity Manager quizzically.

"I have found him so," replied the Publicity Manager, "always outside of business hours, and often during business hours."

"Well, as David Harum said, 'There's as much human nature in some people as there is in others—if not more,' and I don't believe it's necessary to approach the Architect as if he was an Olympian. Of course you can't be familiar, but if you give him the facts informally and without exaggeration, I believe you get his attention. At least that's the way it used to be when I wrote the copy myself."

The Old Man leisurely filled his battered pipe, a sure sign of a reminiscent mood, and the Publicity Manager waited expectantly.

"In the old days," began the manufacturer, as he always began, "I used to get a pretty good line on Architects when I took them to the Plant to approve models. It was interesting to see their reactions.

"There was one man; he was unique in a way, and a mighty good architect, too. He's dead now, but he'll never be forgotten in this generation or the next. He was always in a tearing hurry, and he would go into the modeling shop like a whirlwind. He'd stop in front of every model and explode, 'Rotten! Terrible! Is that your idea of Italian Renaissance?' Then he would leap on one model and make a minor change with his own hands—never an important one—and that seemed to satisfy him. He said 'Rotten' for every model, but only changed one; then he'd wave his hands and say, 'Oh, well, let 'em go; finish 'em up; I suppose they'll do!' As a matter of fact, his buildings are recognized as splendid examples of good design today.

"Then there was another Architect; a man who is internationally famous. He would walk in deliberately and say, 'Excellent! Splendid! Now I think this line here . . .' and before he left he would have changed every model.

"A third Architect would say to our Head Modeler: 'Look here, Caruso,'—we had an Italian Modeler then, but the Architect could never remember his name—'Look here, Caruso, the trouble with these models is that you followed my drawings. I want you to take liberties with the drawings, and when you see a chance to improve it, do it!' We aways turned out exceptional work for that man."

"There are several Architects like that today," remarked the Publicity Manager. "Some of them just mark their drawing 'French Renaissance frieze here,' or 'Cherub's head panel,' and let it go at that."

"It goes to prove the value of having the best possible talent in the modeling department," replied the Old Man. "Those Architects are steady customers and frequently give us preference."

"But there's the other kind," continued the Publicity Manager. "I took an Architect down to the plant the other day. He had three distinct periods of detail in his design. We tried as tactfully as we could to show him it was wrong, but he knew what he wanted, and we had to give it to him."

"Well," said the Old Man, philosophically, "there are some "*Architecks*," but most of them are real Architects, and they know what is right and they take a lot of pains to get it. They have more trouble with some of their clients in persuading *them* what is right than we ever have with the Architects.

"They certainly have their troubles! One of my Architect friends told me of a lady client who said she knew 'Exactly what she wanted'—they get to expect that phrase and it always means trouble—and she handed him a set of home-made plans. She hadn't put in any windows, doors or stairs, but that was the smallest difficulty. The Architect had to do something entirely different to keep within the appropriation, and when the house was finished she objected to his exi per cent commission because she had done most of the work!"

"But you know a good deal about architecture," said the Publicity Manager. "Would you engage an Architect if you were going to build?"

"Young man," the Old Man replied, "if I was going to build a one-room bungalow, I'd look around for an Architect who had spent four years in the best architectural school in the country, four years in the Beaux Arts, and preferably a Prix de Rome man! Why, let me tell you."

The Old Man paused to chuckle.

"Some years ago I decided to build a little cottage down at the shore. Just a plain shingled affair with no plaster inside; big, wide-covered verandahs all around; big living room, dining room, and upstairs a couple of bed rooms, guest room and a bath room or two. I knew 'just what I wanted' and didn't need an Architect.

"Well, I went ahead and built it. I was pretty proud of myself, and when my wife asked her Architect brother down for a week-end, I said, 'Aha! I'll have some fun with him! Architects don't know it all.

"On Sunday afternoon I thought I'd ask him what he thought, expecting praise, which I would accept modestly, so I put it up to him.

"'Do you want me to be frank or polite?' he asked.

"'Oh, frank, by all means,' I said, feeling pretty confident.

"'All right,' he said, ' here goes. Yesterday afternoon it was pretty cool and we couldn't sit on the verandah, so we came inside. We lit the fire and the chimney smoked. On a house by the shore you ought to have one uncovered porch so you can sit in the sun on cool days. Furthermore, a shore house is apt to be damp unless the sun can get in, and a covered verandah keeps the sun out. Few country masons know how to build a good open fireplace unless they have studied it, though it's easy enough if you know how. Shall I go on?' he asked.

"'Go ahead,' said I, not so confident.

"'Your children's bath is over the dining room, and all three of them were taking their baths while we were at dinner. You could hear them [*Continued on page 46*]

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SHOPS IN LOS ANGELES

[THE WORK OF MORGAN, WALLS & CLEMENTS]

THE shops on Seventh Street, Los Angeles, near Westlake Park, which have been illustrated in the March and April issues of the PACIFIC COAST ARCHITECT, can be but partially appreciated from these views, interesting as they are. A brief description is in order, therefore, of the special treatment of texture, material and color which plays so important a part in their success from both the artistic and the commercial viewpoints.

The building at Seventh and Grandview Streets, built for the Fifth and Broadway Investment Company, a long one-story facade with two-story pavilions at each end, has walls of brick plastered with a rough, wavy texture, in color a dark cream buff. It is ornamented with richly detailed cast stone, decorated in color. On the next corner is a building for the Billicke Estate Co. (shown in the March issue) similarly treated with brick walls, plaster and cast stone, but of full two stories and roofed with Granada tile. These tiles, of selected "Abberhill" clay colors, are laid irregularly, doubled and tripled at the eaves, which gives a very interesting shadow line on the waved wall surfaces. The store fronts are of wood and metal, and the curved iron balconies are especially noteworthy. These permit French windows to the floor line, giving increased light to the interior besides their value as decorative features.

Directly adjoining this building is the Thorpe Building (also published in March). This continues the two-story tiled roof motif, but at a slightly lower level, to a rather narrow four-story pavilion at the corner, occupied by an art dealer. The color scheme is different, but harmonious; the plastered walls are gray, varied with just a suggestion of light blue, the roof is of red Granada tile; there is a beautifully modelled frieze of stone under the eaves and at special entrances, and a similar use of French windows and segmental wrought iron balconies in the second story. These two buildings form a block which is very interesting, full of charm and character.

Not far away is the McKinley Building, a two-story store and office building. With a frontage of only fifty feet a perfectly symmetrical solution was agreed upon; one central entrance combines both first story shops and second story offices. Five large arches serve as display windows and the one entrance, and these are surmounted by balconied French windows. Cast stone is employed to enrich the wall surfaces of plaster and as the crest of the facade, in an elaborate cheneau. All stone ornament is antiqued and decorated in color.

Directly across Seventh Street are the Hite stores, previously shown in March. These consist of a row of one-story shops, with a second story over the street corner. The one-story portion is treated very simply as a colonnade, the store fronts being set back behind the columns. On each column is fastened a wrought iron bracket supporting a richly colored awning, which at the top is fastened to the wall with iron hooks. This treatment is extremely effective, with the heavy shadows cast by the awnings over the colonnade and the recessed store entrances.

The walls are covered with a hand-textured plaster; the one-story portion has a coping of tile laid flat, doubled and tripled; the two-story wing is roofed with Granada tile, "Abberhill" colors. This wing is set back four feet, leaving a space partly paved with flagstones and partly planted with evergreen shrubs.

All wood frames around the doors and windows have been antiqued to a moss gray glazed finish. The color note of the exterior walls is of a soft gray varied with a suggestion of green. Attention should be called to the interesting treatment of the French windows in the second story, with stenciled wood shutters, delicate transom grilles, and elaborately wrought iron balconies.

These brief descriptive notes should be of value for interpretation of the photographs illustrating such an unusually interesting group of small shops.

One feature which has added materially to the effectiveness of these buildings is exactly what has just been said—that they form a group. Their close proximity to each other greatly increases the charm of the architecture; each one harmonizes with and is a foil to its neighbors.

CORNER DETAIL, "7TH & GRANDVIEW BUILDING," LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

SHOP FRONT DETAIL.
"7TH & GRANDVIEW BUILDING,"
LOS ANGELES.
MORGAN, WALLS & CLEMENTS, ARCHITECTS.
(BILLICKE ESTATE BUILDING IN BACKGROUND)

ABOVE: "7TH & GRANDVIEW BUILDING," LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.
BELOW: BUILDING FOR MRS. J. W. MCKINLEY, 7TH & CARONDELET STREETS, LOS ANGELES.

BUILDING FOR
MRS. J. W. MCKINLEY,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.

CORNER DETAIL. BUILDING FOR MRS. J. W. MCKINLEY, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

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"7TH & GRANDVIEW BUILDING," LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

At the right—View of the burned area at Berkeley, following the disastrous fire last fall.

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DEPARTMENT A-8

California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES

INTERIOR OF SHOP.
BUILDING FOR
MRS. J. W. MCKINLEY,
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.

DETAIL OF STAIR HALL IN SHOP, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

INTERIOR OI SHOP.
LOS ANGELES.
MORGAN, WALLS &
CLEMENTS, ARCHITECTS.

DETAIL OF MANTEL IN SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

ABOVE: INTERIOR "THE CRESCENT." CATERERS AND PURVEYORS. BELOW: INTERIOR CASA-FELIPE
LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS.

RIGHT: DETAIL OF ARCHWAY IN SHOP FOR MRS. J. W. MCKINLEY, LOS ANGELES. LEFT: INTERIOR OF SHOP FOR MRS. J. W. MCKINLEY, LOS ANGELES.

FEDERAL RESERVE BANK, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT

NOERENBERG & JOHNSON, ARCHITECTS, 401 L. A. RAILWAY BUILDING, LOS ANGELES. ARENZ-WARREN COMPANY, PAINTERS 2121 WEST PICO STREET, LOS ANGELES

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FEDERAL RESERVE BANK, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT

"BETTER HOMES WEEK" AND A NATIONAL MOVEMENT FOR BETTER HOMES IN AMERICA

THE promotion of thrift for home ownership is one of the major aims of the Better Homes in America movement. It is being stressed again this year in the national campaign of the organization, which culminates in Better Homes Week, May 11 to 18.

But, while the ownership of its home by a family enables the family to control its own living conditions, to secure comfort, safety and privacy, make the home attractive according to the family's standards of taste, and promote a wholesome family life uninvaded by the threats or negligence of the landlord, the greatest care should be exercised by the prospective home buyer or builder. The attention of the officials of Better Homes in America has been called to cases in which owners have reported that their houses were poorly constructed or that they lost money because a factory was built nearby, or that promised street or public utility improvements were not put through.

Cases where home builders and buyers have suffered from the failure to have street or other improvements made, or through deterioriation of the neighborhood emphasize the need for taking reasonable precautions in buying a home," Dr. Ford continued. "The booklet on the subject published by the Department of Commerce, known as 'How to Own Your Home,' written by Dr. John M. Gries and James S. Taylor, highly competent authorities on the subject, points out many common symptoms of poor construction to be looked for in buying a completed house. These symptoms include cracks in foundation walls or rooms, uneven or squeaking floors, casings warped or pulled away from the plastering, doors that do not swing easily, and lack of sheathing or building paper on the house. This pamphlet, obtainable from the Superintendent of Documents at the Government Printing Office, here in Washington for five cents, points out that it is safest to secure the advice of a competent builder or architect who will give prospective purchasers the benefit of expert advice for a small consideration.

Better Homes in America plans are going forward here to make the spring of 1924 a period of definite progress in improving the quality of American homes. Women's clubs, civic organizations and other agencies are marshaling under the leadership of Better Homes in America, an educational, non-commercial corporation recently formed with Herbert Hoover as president and Dr. James Ford,

TERRACE, RESIDENCE OF EARLE B. BERTZ, SAN FRANCISCO. EARLE B. BERTZ, ARCHITECT. NOTE USE OF ALLEY FOR SERVICE POLES, AND TREATMENT OF BACK YARDS AS GARDENS.

RESIDENCE OF
EARLE B. BERTZ,
SAN FRANCISCO.
EARLE B. BERTZ,
ARCHITECT.

now on leave of absence from Harvard University, as executive director. The aim of the organization is to help the man of small income learn how to live in more comfort, more health and more certainty that his children will regard the home as the center of interest.

The week of May 11th to May 18th has been designated as Better Homes Week. Local committees are being organized on a nationwide scale to prepare community exhibits of homes properly planned, built and furnished. No commercial features of any kind will attend the exhibits and Better Homes in America will confine its efforts solely to service for the individual homeowner and the community at large.

Offices have been opened at 1653 Pennsylvania Avenue, Washington, D. C. The directors of the new organization include Miss Grace Abbott, Mrs. William Brown Meloney, who is vice-president, Donn Barber, Christian A. Herter, John M. Gries, Mrs. John Sherman, Goerge W. Wilder and Edwin H. Brown.

"One definite objective," Dr. Ford said in outlining the purposes of the movement, "will be the inclusion in high school curricula of required courses in home-making and the care of a home. The one sure product of every school is an army of men and women who will head homes, yet for this most important function in life there is often not even a pretense of practical training."

A host of simple but collectively important ways to improve small homes are being recommended by the group behind the new organization, who aided informally in the setting up of approximately 1,000 Better Homes exhibits in 1923.

Here are some of the prosaic bits of advice:

Put the kitchen sink under a window so that the home-maker may enjoy the fresh air and the beauty of nature while engaged at necessary household tasks.

Put rollers on the kitchen table and save about fifteen miles of walking a month for the housewife.

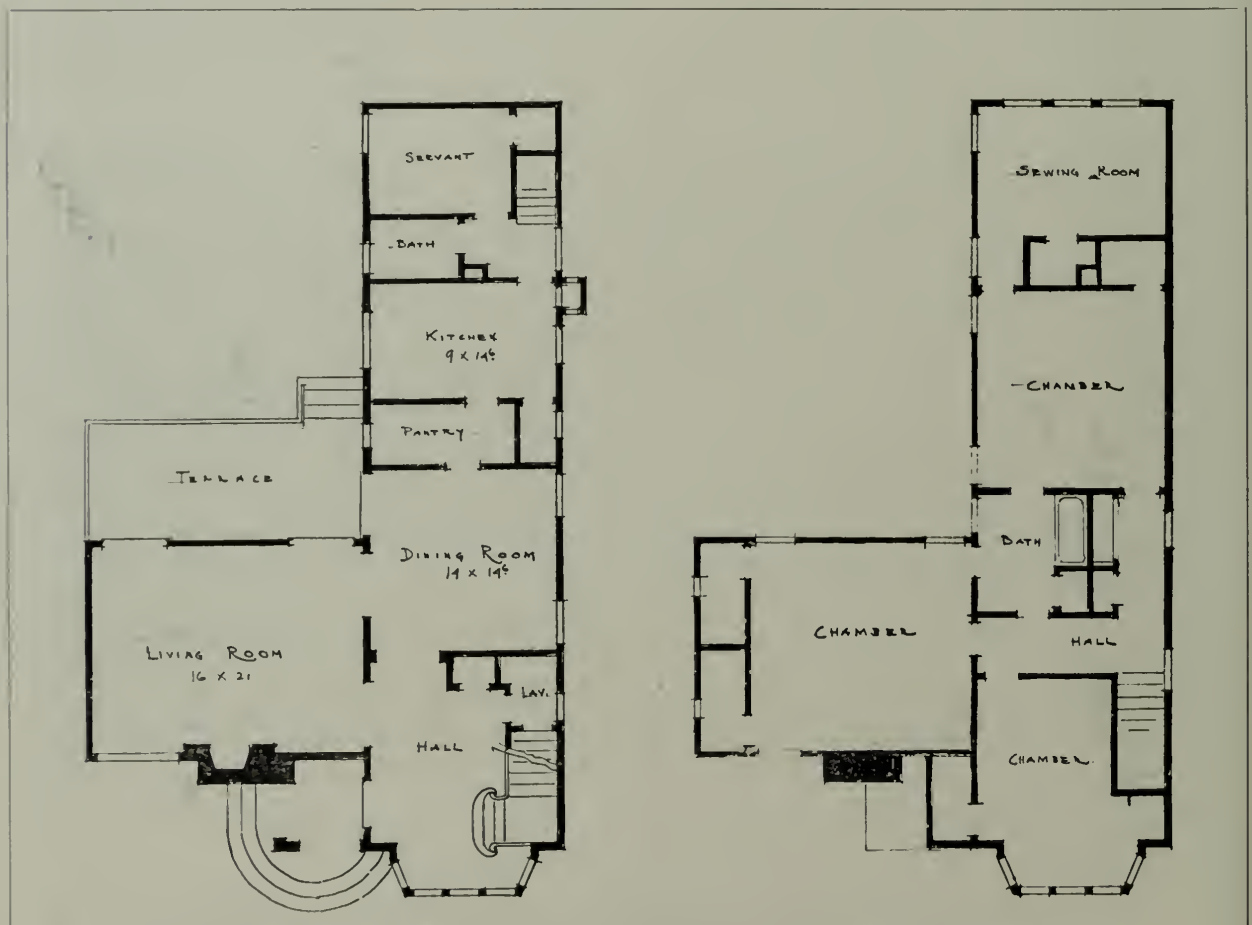
Place your bed in relation to the bed-room windows so that you can have plenty of fresh air without a draft.

Dedicate the sunny south bed-room to your children instead of to occasional guests.

Build your house so that the living-room and dining-room constitute one big room. Then your daughter can have dances, parties and other social events at home instead of somewhere else.

Give the housewife the share of the living expense money which should come under her jurisdiction, and let her be responsible for the budgeting of it.

There are scores of further recommendations. Books, music and other cultural features of the home are included in the specifications, as well as things physical. A determined effort will be made to see that every American knows what constitutes the best, most livable home his money can assure.



PLANS, RESIDENCE OF EARLE B. BERTZ, SAN FRANCISCO. EARLE B. BERTZ, ARCHITECT

ABOVE: LIVING ROOM; BELOW: ENTRANCE HALL, RESIDENCE OF EARLE B. BERTZ. EARLE B. BERTZ, ARCHITECT.

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·EDITORIAL·

SOME gentleman (anonymous) who apparently belongs to the Illinois Scoiety of Architects, has risen to the defense of the Dignity of the Profession. He objects to the articles being published, throughout the country, by the Public Information Committee of the American Institute of Architects.

These articles have as a general motive the effort to increase public appreciation of good architecture and good architectural service. They are written by such authors as Charles Moore, Chairman of the National Fine Arts Commission; Ralph Cram, architect, author, teacher; and other nationally known writers, among them some who have committed the unpardonable crime of contributing to a journal known as "Life."

The fact that various of these articles have developed a vein of humor, seems to have blinded our unknown critic to the underlying moral which is pointed by these tales. Whether or not this is the most effective way of impressing upon the public the value of architectural service, matters not to him. If he has ever heard that cartoons are the best sermons, and have accomplished more than the most ardent reformers, it failed to enter the monumental, stony facade of his tea-pot Dome. The warming, winning quality of a smile means nothing to this stern purist. He is a member of the Old Guard, who Die, but never Surrender. He still lives in the Good Old Days when an architect was remote from the Common Crowd; when the Profession had no contact with Business; when the client must come with hat in hand, to ask the condescending favor of being allowed to pay for plans and advice.

To him it savors of *Lese-Majeste* that a human side to the architect should be admitted. "What are we coming to, when articles are printed about Architecture that the general public can understand, that bring home to the reader some experience of his own or his neighbor's, that explain in human, even humorous fashion, the troubles that come when one tries to get along without expert advice?"

Possibly our nameless Conscientious Objector can suggest some other method by which this information can be carried to the public. If he knew how difficult it was to get any material of educational value into the daily press, crowded with news items and paid space, he might, perhaps, be less vituperous in his denunciations. It may be worth mentioning that the titles of such articles as have been printed in the local daily press, have been modified or changed so that even the sensitive feelings of this Ghost from the Past could have no cause for complaint.

* * *

IN the last issue of the "Architect and Engineer" is printed a list of answers made to the recent A. I. A. Questionnaire by a Chicago architect. These answers, dealing with relations of architects to each other and to the business of building, are extremely sensible, and bring out clearly the essential points of the matters involved, avoiding the danger of generalities, which are often unsatisfactory and unfair. His final answer is worth quoting again: "I think when the Institute assumes any attitude towards the smaller and more local organizations than that of sympathy and helpful co-operation, it will automatically cease to be anything worth while."

* * *

IN the February issue of the PACIFIC COAST ARCHITECT the name of John A. Baur, Associate Architect, was omitted in connection with illustrations of the new buildings for the Olympic Club and the Olympic Golf Club, Bakewell and Brown, Architects.

* * *

"SCALE," said Mr. Burnham, "is the all-important element in the art of creating an agreeable form. Never mind detail, "he continued, "never mind decoration. Look for scale. Establish it, get it right, then you can safely leave ornamental and decorative detail to the allied artist. Some architects fail to recognize this great truth. They try to do it all themselves, in their zeal, detail oftimes is not as good as might be, if left to sympathetic collaboratros, of sculptural or color training. In this way their scale receives but scant attention."

"Scale," he said, "is the finding of relationship between a composition and its surroundings. Whether it be a monumental building or a country bungalow, the problem is the same. All things that come into juxtaposition with a project have a bearing upon its scale! Take a giant," he said; "a giant is abnormal; or a midget; a midget is miniature; both are freaks. But take a perfectly formed human being," he added; "such as either you or I—we are in scale aren't we? Scale, after all, is the one important element," he repeated, by way of emphasis.

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BUILT-IN FEATURES IN THE MODERN KITCHEN

BY MARY ROBERTS THOMAS

PROBABLY the home-maker is best fitted to make suggestions along these lines, for she is constantly realizing how inadequate the average house is in regard to these special household helps. This is especially true unless the home-maker has built a house of her own where she has tried to incorporate some of these built-in conveniences. The average woman is usually too patient about "getting along" without, not realizing that a few dollars expended in just the right way for a closet, or a shelf, or a chest of drawers in just the right place, and at exactly the correct height would save time, effort, and strength which money cannot buy. "Getting along" with inconveniences and dirt-traps is not the far-sighted vision of the modern woman!

Architects, manufacturers and home-builders throughout the land agree that built-in conveniences are popular and are becoming more and more so. This deserved popularity is due to several reasons; space is conserved, cleaning is reduced, convenience, comfort and attractiveness established. The phrase *built-in convenience* is used advisedly, for any built-in feature may or may not be a convenience. When it fails to function as a convenience and becomes a care, then it takes its place beside the man who over-systematizes an office.

In accomplishing any given task too little space or too much space is equally conducive to disorder and inefficiency. So, in planning any built-in feature there must be a reason for each and every shelf, drawer, "cubby-hole" or closet; so, also the correct dimensions must be considered, its placing in relation to other working units, whether it actually saves labor or makes it, and the specifications are not complete unless it has decorative value. Unless all or most of these requirements are fulfilled, its existence is not justified. There are so many built-in misfits because they are not designed to meet the needs of the person who uses them as is too apt to be the case with the apartment dweller. The ready-to-wear has one big advantage over the ready-to-use; the ready-to-wear can be, and usually is, altered to fit the person who buys it, but the ready-to-use is invariably made according to standard measurements so that the very tall or very short woman finds herself trying to change her statue to fit the built-in arrangements; consequently, she decides very vehemently against "built-in" contrivances.

The laundry, kitchen, pantries, closets and bath-rooms are considered the workshop of the home, in comparison with the rest of the house, which is the administrative and social part. The work-shop here, like all other work-shops in every business and manufacturing plant, must have adequate equipment, and that equipment must be so arranged that the maximum of efficiency can be gotten out of it with the least amount of human labor. Installing such an equipment in the workshop of the home unquestionably materially helps all within that home circle to meet the multitudinous complexes of modern life with greater ease and facility. This equipment is flexible according to the personality and needs of the woman directing it.

When the principal things used together are placed together then our grandmother's adage,

"A place for everything and everything in its place" becomes simplified and it is a law by which every good housekeeper tries to live. For instance: the cleaning supplies for the sink should all be together, preferably in a small ventilated closet of one or two shelves over, or very near, the sink. Two illustrations of such a tiny closet to the left of the sink is shown. In one picture where the door is open, the screened holes for ventilation are clearly shown. In the other picture, where the door is closed, the aesthetic value of this sink accessory is projected as the little door has an attractive panel of a dear little Dutch girl washing dishes and smiling the while, and this little door serves a dual purpose, as it shuts away unsightly things such as dish-mop, vegetable brush, dutch cleanser, soap, etc., and yet, these necessities are within arm's reach and well aired and sanitary. This closet was an afterthought during the process of building and is just the recess between the studdings. It measures only 5 by 6 by 15 inches. It is lined with valsparred linoleum. A tiled recessed closet for this purpose can be made any size desired or certain sizes can be bought already made. The latter are most desirable as they are especially sanitary, almost everlasting and very attractive.

As a display of china in the dining room is no longer considered in good taste the kitchen built-in china cabinet acquires these treasures and combines the utilitarian and decorative features in a most acceptable way. In these days of electrical cooking and proper ventilating dust is not such a bug-a-boo, therefore cupboards are being supplanted by the more decorative open shelf cabinet. Two of the accompanying photographs show two attractive ways of grouping dishes in built-in cabinets. One cabinet is located conveniently between the

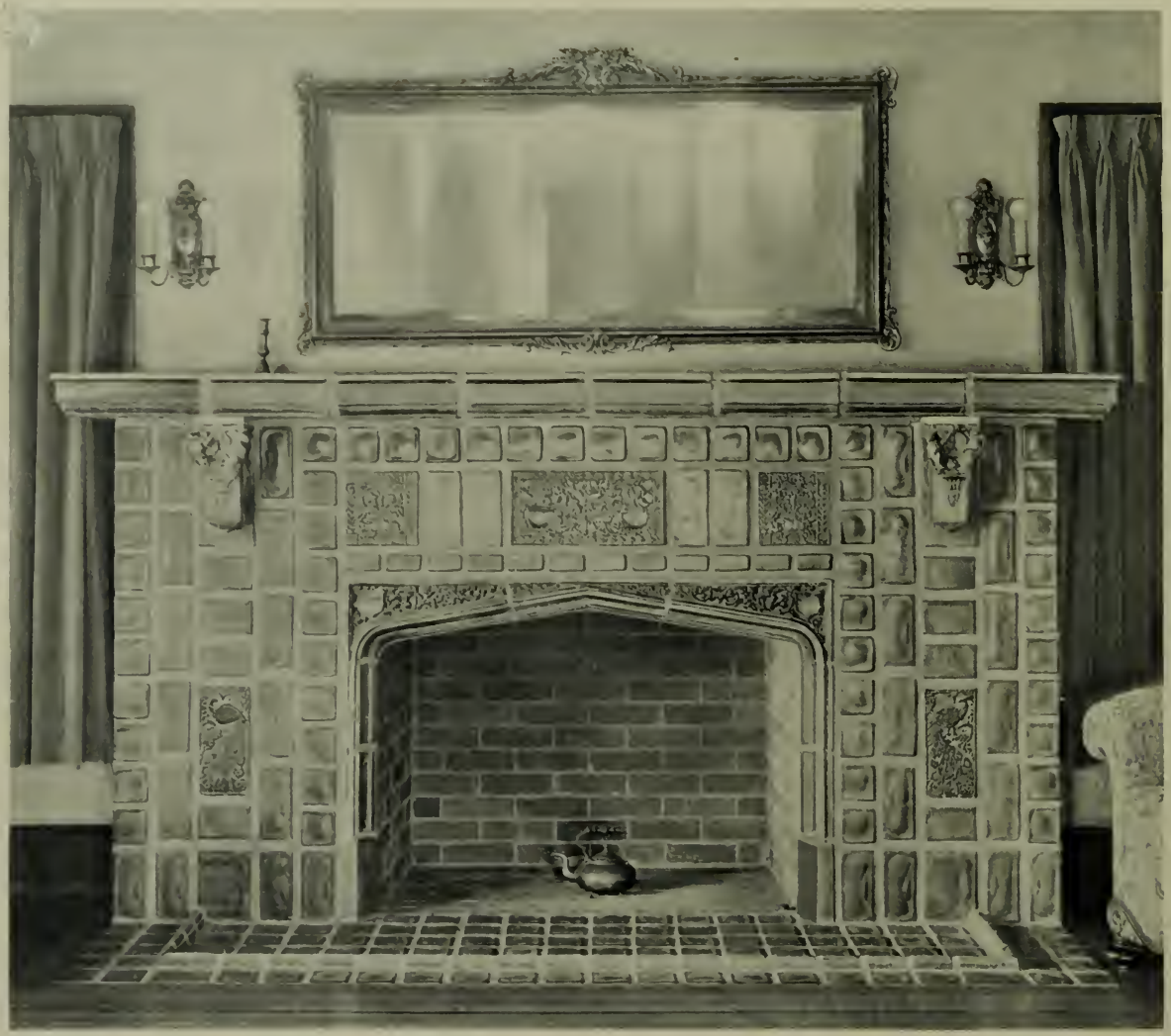
dining room door and the sink, with the range directly opposite, and just a few steps away. If the dish cabinet is placed near the sink and stove its convenience is not questioned. Another picture shows dishes charmingly grouped in a cabinet at the left of the sink. The twin illustration to this picture shows the proximity of these dishes to the sink and soiled dish closet. This soiled dish closet is a built-in feature which is becoming especially popular in the servantless home and particularly with people who are extraordinarily busy either in the home or outside. It is a closet screened and ventilated with ample shelf room from ceiling to floor. It is located between the dining room and kitchen with doors resembling panels opening into either room. When more important things call dishwashing is postponed by clearing the table directly into this closet and shutting the doors. This accomplishes two things: it saves time and energy for more important things and yet soiled dishes do not con-

taminate and litter the kitchen. When the time of reckoning comes the door on the kitchen side is opened and the dishes removed to the sink and when clean, easily and quickly put in their proper places in the rack seen through the door leading from the dining room to the kitchen. This closet is also handy for storing hot foods until they are ready for the refrigeraotr. What is this dish closet, and how is it made? This one measures inside, 2 feet by 2 feet. The whole is rat-proofed by installing a quarter-inch mesh of galvanized wire. The whole is either enamelled or valsparred, and the shelves are either slatted wood or heavy wire mesh, giving good draft through it. On a shelf, in a similar closet on the opposite side of the arch, the electrical appliances, such as the percolator, toaster, waffle-iron are stored, and underneath this shelf, in grooves, the extra table leaves are kept. The combination of the two closets so near to the dining table, and yet on the way to the kitchen, makes a very complete and workable unit. Some might consider this soiled dish closet a skeleton in their menage, but to those who actually use it every day it is a great boon, saving so much time and energy for the more worth-while things.

The dining alcove or breakfast nook is a modern innovation which deserves its popularity, reducing as it does by perhaps a half, the work of serving breakfasts and luncheons in a servantless home. In a home where servants are employed it is a very necessary and pleasing attribute, as it provides a pleasant place for them to assemble, whether at meal time or in the evenings. Two illustrations show the distinctive features of any and all breakfast nooks; a pleasing group of windows with a vista, a

window seat, chairs, stools, settles or benches, and a small table of simple design. All of these appurtances should be movable or hinged to the wall, then they are more useful and more readily cleaned. Window seats can have hinged covers and then this space becomes valuable as a storage place for newspapers, wrapping paper, twine and many things. One of the illustrations is an example of everything that should *not* be in a breakfast nook.

Any surface which is smooth and easily cleaned is the only one to be considered for this work room and its built-in conveniences. The illustrations show only two kinds of materials used for the walls and fixtures but whether the material is hard wall plaster or wooden panels it can be easily painted, enamelled, or varnished so that it is impervious to smoke, steam, odors, etc., that occur constantly in every kitchen. The wood paneling is of pine and before it was made dirt, smoke, grease and moisture-proof it was allowed to color to the soft burnished browns so that when valsparred these lovely tones were set forever and the beautiful grain of the wood remained. Any decorative touch or bit of color in the kitchen makes it a more delightful place in which to work, and yet all decorations, if carefully chosen, can be perfectly sanitary. Another help in keeping a kitchen as



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immaculate as one wishes is a simple ventilating system which is installed during the process of building. A small transom is placed over a window in the wall opposite the chimney, and a small register is inserted in the chimney flue, thus creating a draft over the range and across the room high overhead so that the worker does not feel the current of air and yet this current of air robs the room of all unpleasant odors, gases, heat, smoke, etc.

Another illustration shows an orderly array of saucepan covers close to the range. This built-in feature has distinctive value in the kitchen, both from the aesthetic and utilitarian standpoint.

It is by taking advantage of the modern closets and modern devices that drudgery is taken out of the home, and pleasure and even luxury is substituted.

TWO TYPES OF TRADE SCHOOLS

THE Cleveland School is operated under the Smith-Hughes law with the School Board in full control, and located in the basement of a school building, the Waring School, on Thirty-first near Payne Avenue. This school is designed to improve the knowledge and workmanship of young men who are actually engaged as apprentice bricklayers. Each one is excused one forenoon in a week, being under full pay from his employer, while he attends school. As there are about 165 pupils engaged in all, and as five sessions are held each week, the average size of a class is about 35.

The school is under the direction of Robert F. Hart, a practical bricklayer who learned his trade in England, but has worked in the United States for nearly a score of years, and has had a reputation of fulfilling exacting requirements where the architectural scheme called for unusual construction and great precision. He has, moreover, the knack of teaching in an unusual degree. Anyone attending his classes would assume that he had been in scholastic work most of his life. The order is excellent, every pupil is kept busy, and his difficulties are straightened out quickly and understandingly.

Mr. Hart divides his three-hour session into two periods, the first of which is given to drafting and consideration of the theoretical side of mason work, the second half to performing with bricks and mortar the actual operation which has been the subject of the earlier period. Before a pupil is asked to lay a brick wall in a certain manner, he first takes a T-square and pencil and lays out the successive courses of brick, including corners that make up the particular bond in question. The design, of course, must be such that successive courses superimposed on each other do not bring any part of any joint in the two courses above each other. Carefully laid sections of different types of wall stand in the working laboratory for purpose of reference. The boys here are taught the following type of wall bond: English, Flemish, Garden, Herringbone, English Cross, and Dutch.

Succeeding this part of the course comes the study of piers, arches, of camber, segment, and semi-circular types, as well as bull's eye, and three forms of Gothic arch. The making of mantles and fireplaces has a succeeding place in the course.

A visitor cannot fail to be impressed with the quality of the pupils, all of whom appear to have the making of good workmen and many of whom will doubtless occupy positions of authority in the building field within a few years. The greatest drawback for the present is the insufficient room allowed. The space for actual wall building is so cramped that the pupils are in each other's way. One carries away the impression that trade education is still looked upon as an experiment or makeshift by the school authorities and that a demonstration of its usefulness will shortly result in providing ample quarters and every possible facility for carrying it forward.

The school enjoys the co-operative support of the Building Trade Employers' Association and the Bricklayers' Local. The B. T. E. A. cooperation has been especially active, as one assistant secretary, Otto Best, has devoted a greater part of his time to recruiting apprentices, finding positions for them, and educating contractors to the advantages of letting them off one half day each week.

This school has the advantage of much longer operation, having been started fifteen months ago by joint action of the employers of St. Paul and Minneapolis, and was designed to correct the shortage of mechanics due to the fact that for many years few young men had entered the building trades in the northwest.

This school is not availing itself of the Smith-Hughes plan, its support coming from the employers, who raised $6000 in the spring of 1921 for its establishment.

The object of this school is to give the apprentice a thorough grounding in the practical side of bricklaying in as brief a period as possible.

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During the fifteen months of operation no less than 130 students have been enrolled and after six months of schooling they are placed in the employ of contractors as rapidly as places can be found for them.

The manager of this school takes direct issue with the idea that a three-year apprentice period is required. They say that by intensive training an apt pupil can learn in a few months' time to be a perfectly competent bricklayer. Many of the pupils, in fact, have secured employment after four months' training.

In the Minnesota school the instruction is given every day in the week throughout the entire day. Teaching is sufficiently individualized so that the bright pupil is advanced as fast as he learns, without being retarded by slower ones in the class.

Another advantage of this type of school is that it has not restricted itself to boys of apprenticeship age, but enrolls men of any age who have the necessary mental and physical qualifications. Nor is the tuition on a charity basis. Every pupil pays a fee of $25, which has been found helpful in making them stick to their work. If the money is lacking, the pupil is allowed to give his note for the amount and to pay it off in installments after he is actually employed.

The backers of the school disavow any intention to depress wages and are committed to the policy of paying each man what he is fairly worth. A shortage of not less than one-third of the required number of bricklayers which formerly existed has been practically made up by this method.

* * *

"Define the art of architecture," suddenly commaned Mr. Burnham one day, without relevance to anything in particular. We got out Fergusson, Sturgis, Gwilt, Planat, Gaudet, Sir Wm. Chambers, Webster's, The Century and all the encyclopedias—transcribed their various definitions—and laid them before him. He read them in profound silence, then after reflection, but without directing his observation to anyone, said: "It is after all the art of creating an agreeable form."

"Vignola is not infallable," he added.

* * *

The Exhibition of Architecture and Allied Arts, which will be very completely illustrated in the May issue, started successfully with a private view for architects and their friends, Monday evening, April 7th. About three hundred were present, and general satisfaction was expressed over the high quality of exhibits and the beauty of the setting, lighting and arrangement. A large attendance was expected through the week.

·CONSTRUCTION·DETAILS·

THE 2-inch solid plaster, metal lath partition shown below was designed by the Swetland Company of Cleveland in co-operation with The Cleveland Association of Building Owners and Managers and The Associated Metal Lath Manufacturers. This type of partition has been used successfully in several Cleveland Office Buildings. It not only saves space, but it is economical to erect and it has several distinct advantages over partition tile and some of the other types of partitions.

The drawing shows the detail of construction. Attention, however, is directed to the fact that the wood grounds may be nailed together by long nails, bent over and clinched. (The drawing shows the grounds wired to each side of the stud.)

If picture moulding or cornice is erected at the ceiling line instead of below the ceiling line, it may be advisable to have a 2x2-inch buck at the ceiling.

The channel studs may be attached to the floor buck by boring holes $\frac{3}{4}$-inch in diameter in the buck and inserting the stud in these holes. (This method would save bending the stud.)

It is essential to have a steel channel stud on each side of the door buck.

* * *

Much dissatisfaction has been expressed with statements and conclusions tending to discredit the value of re-inforced concrete construction for earthquake resistance, as indicated in the Japanese disaster. A recent article in this journal gave one viewpoint. In the near future, the re-inforced concrete exponents will be given an opportunity to put their case before the public, with photographs, records and arguments which in their opinion disprove the theory that this form of construction is less earthquake-proof than other types of masonry.

* * *

Mr. Burnham, one day, after studying a design submitted for his approval, suddenly pointed to a particular feature in its composition and inquired of his anxious apprentice:

"What is your authority for that?"

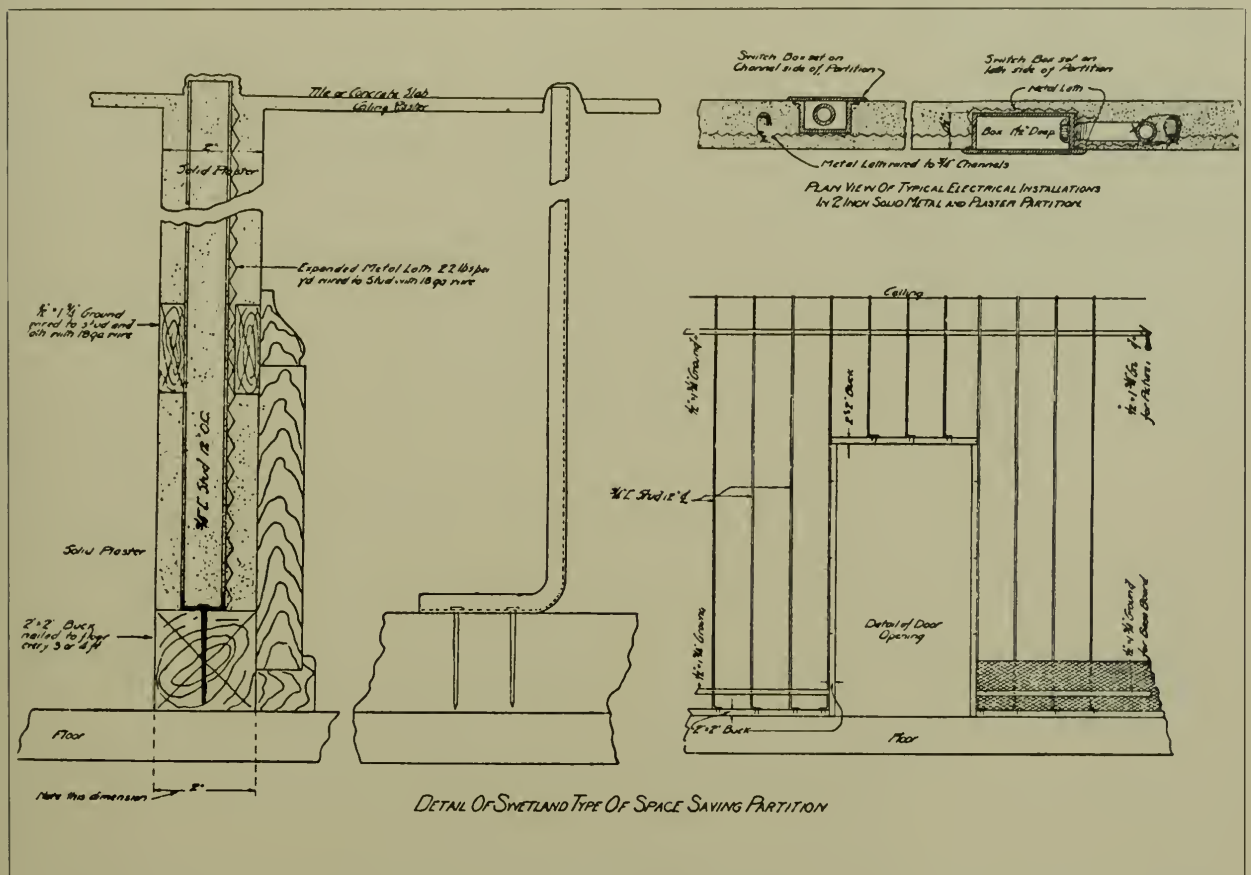
"I am," said the egotistical youth; "It is original."

"Oh!" said Mr. Burnham; "Get a good authority."

The library yielded up about fifty similar examples scattered all the way from antiquity to Fifth Avenue, every one of them better than the creation under consideration.

"Now can't you see," he said, after reviewing the hitherto accepted anthorities, "that it is better always to try to find out what the other fellow did before you try to improve on him."

"Improve on him if you can," he concluded.


Tile or Concrete Slab
Ceiling Plaster
2" Solid Plaster
Expanded Metal Lath 2.2 lbs per yd wired to Stud with 18 ga wire
¾" x ¾" Ground wired to stud and clinched with 18 ga wire
2"x2" Stud 12" O.C.
Solid Plaster
2"x2" Buck nailed to floor every 3 or 4 ft
Floor
Note the dimension 2"
Switch Box set on Channel side of Partition
Switch Box set on both side of Partition
Metal Lath
Box 4½" Deep
Metal Lath wired to ¾" Channels
PLAN VIEW OF TYPICAL ELECTRICAL INSTALLATIONS IN 2 INCH SOLID METAL AND PLASTER PARTITION
Ceiling
¾" x ¾" Ground
2"x2" Buck
¾" C Stud 12" C
¾" x ¾" Ground for Picture Moulding
¾" x ¾" Ground for Base Board
Detail of Door Opening
2"x2" Buck
Floor

DETAIL OF SWETLAND TYPE OF SPACE SAVING PARTITION

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MEASURE OF DAMAGES FOR BREACH OF ARCHITECT'S CONTRACT

BY LESLIE CHILDS

THE question of the measure of damages for the breach of an architect's contract by the owner is one of considerable interest to architects in general. In other words, where the owner refuses to proceed with a contemplated building, breaching the contract at a certain stage, how and by what rule is the architect entitled to have his damages for such breach computed. Of course each case of this kind must necessarily be decided in the light of the particular facts involved, and for that reason the question cannot be answered by the statement of a hard and fast rule. However, generally speaking, and without regard for particular cases, an architect can only recover such damages as he may have suffered up to the time of the breach by the owner. The application of this rule of law is illustrated in an interesting and instructive manner in the recent case of Wetzel *vs.* Rixse et al 220 Pac. 607, which arose under the following facts.

FACTS IN THE CASE

In this case Wetzel, the owner, desired to erect a building in Ponca City, Oklahoma, and entered into a contract with the firm of Rixse & Jenkins, architects, whereby the latter agreed to draw the plans and supervise the construction of the building. This contract was reduced to writing and omitting the formal parts provided, as follows:

"You are hereby authorized to prepare preliminary drawings, complete working drawing and specifications, supervise the letting of contracts and supervise the construction of a brick building located at Ponca City, Oklahoma, for which services we agree to pay 3½ per cent of the total cost of building and permanent fixtures. Terms of payment to be as follows: For preliminary drawings 1 per cent of the estimated cost of the building, same to be paid when preliminary drawings are approved. 1 percent when contract is let or within thirty days after plans and specifications are completed. Balance as work progresses. Remarks: The remainder of the 3½ percent to be made in two payments. One payment when the building is 50 percent done, and the balance when the building is completed."

Pursuant to this contract the architects prepared preliminary drawings, complete working drawings and all plans and specifications for the construction of the building. These plans were for a three-story brick building of an estimated cost of from $42,000 to $50,000. Upon the presentation of the preliminary plans, it appears, Wetzel refused to accept them for the reason that the building would cost too much.

A dispute followed between the parties which culminated in the instant action by the architects for damages for the breach of their contract. In this action $1,820 damages were asked. This demand being apparently based on what the architects would have received had the building been erected, while as noted above the owner breached the contract upon presentation of the preliminary plans. Upon the trial of the cause the architects were allowed a verdict for $1,100. From a judgment on this case was carried to the Oklahoma Supreme Court, where in passing upon the question of the measure of damages it was, in part, said:

WHAT THE COURT DECIDED

"The exact date on which the defendant [Wetzel] repudiated the contract, as claimed by the plaintiffs, is not shown in the evidence, but it is in evidence that he repudiated the contract with the plaintiffs in some manner from the very inception of the preliminary plans. Under these circumstances, we do not think the plaintiffs were justified under their theory of the case in performing other services provided for in the contract and claiming compensation therefor.

"Their recovery is limited to the amount of the damage they had sustained at the time of the breach. If subsequent to this breach they completed working drawings and specifications, they did so at their peril, and can recover nothing as compensation therefor. If their testimony is to be belived, the defendant was repudiating the contract in some manner from the time the preliminary drawings were completed, and we do not think that they can be permitted to recover compensation for services rendered under the contract after that time, and that any sum allowed therefor by the jury is excessive.

"The plaintiffs [architects] testified that the cost of the erection of the building embodied in the plans submitted to the defendant would be from $42,000 to $50,000. The contract provided as compensation for preliminary drawings, 1 percent of the estimated cost of the building. Allowing $50,000 as the estimated cost of the building it is obvious that $500 would be the maximum sum which the jury could have properly allowed. . . ."

In conclusion, the court affirmed the judgment of the lower court on condition that the architects file a remittitur of for all in excess of $500 of the judgment rendered. Holding, as outlined in the opinion, that the architects, upon the facts involved, were not entitled to recover for any services rendered under the contract after the preliminary plans had been rejected by the owner.

In the light of this decision, it is obvious that an architect who performs work upon an executory contract, after the owner has breached the contract, does so at his peril in respect to enforcing payment for same. This for the reason, as stated in the foregoing case, that the architect would only be entitled to such damages as he suffered up to the time of the breach of the contract.

* * *

WILLIS POLK HAS MANY INTERESTING RECOLLECTIONS OF DANIEL H. BURNHAM

Referring to Mr. Burnham's work in San Francisco, together with a statement of how far it succeeded and in what particulars it failed, and the causes of such failures: "The so-called Burnham Plan of San Francisco was completed and presented to the Mayor and Board of Supervisors the day before the earthquake and fire of April 18, 1906.

This plan, the result of Mr. Burnham's gratuitous service, after years of research, perhaps initial, into the archives of time, constitutes a great laboratory in which was poured, as into a crucible, the elements, the fragments and the remains of antiquity, from which, by

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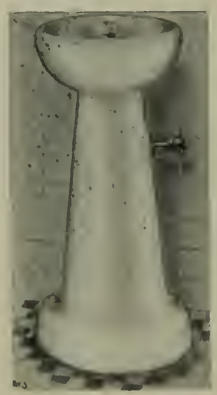

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process of analysis and elimination he reached desired conclusions. Mr. Burnham's work in this connection thus forms in a popular sense, a compendium, fundamentally vital, to the success of any or all who desire to engage in scientific and artistic city planning. The plan was not intended by Mr. Burnham to be limited, in availability, to immediate consumation. It was primarily intended to add to the store of guide-posts that may exert a beneficial influence upon posterity.

Up to the present time this intent and this purpose has as yet not been fully recognized. Perhaps few of us realize that it was essentially a plan for the future. Nearly all of us have been too small to visualize its potential possibilities. San Francisco has in effect done nothing, yet in the abstract it has done much. We have constructed at least a large part of our Civic Center, which may be open to criticism, but, at least, it is due to the inspiration of the Burnham Plan. The prospects are good that other portions of the plan will be realized, as Mr. Burnham once said, "A bad plan will defeat itself; a good plan will do its own argufying." Nor will any amount of opposition defeat a good plan. The main thing is that this plan started the consideration of city planning as a part of the scheme of civic duty.

The city planning idea, if no other thing remains, was Mr. Burhnam's contribution to the world's store-house of knowledge."

* * *

Montgomery Ward & Company have just opened their new house here in Oakland, and are handling a full line of general merchandise, including practically all lines of household, farm necessities and wearing apparel.

It is their thought to encourage and develop local sources of supply. Their range of merchandise is so varied that there is hardly a line of manufactured goods in which they would not be interested as buyers. They are interested in locating manufacturers in Oakland, San Francisco and vicinity, who make items of merchandise similar to what they now handle. They are also interested in locating manufacturers who may not now be making items similar to those which they catalogue, but who have the equipment and the surplus capacity.

Following is a brief list of the kinds of building merchandise which they would be interested in buying locally: Doors, Sash and Mill Work, Kitchen Cabinets, Canvas and Rubber Belting, Fencing and Poultry Netting, Carpenters' Tools, Plumbers' Hardware, Heavy Hardware, Awnings, Wash Boilers, Galvanized Tubs, Pipeless Furnaces, Plumbing Supplies, such as Tubs, Lavatories, Toilets, etc.,Washing Machines, hand and power.

* * *

That the movement for elimination of seldom-used varieties of everyday commodities is growing in scope and is saving millions of dollars to American commerce and industry, as manufacturers recognize the benefits from this simplification process, is shown in a report to Secretary of Commerce Hoover by William A. Durgin, head of the Division of Simplified Practice of the Department of Commerce.

In the industries tied up with building construction, Mr. Durgin points out, simplifications affected metal laths, building bricks, range boilers and hollow building tile. Surveys of the brick industry showed 39 sizes of rough face brick and 36 sizes of smooth face brick. The conference of manufacturers, builders, and architects adopted one size and style in each case, eliminating 73 numbers previously made. In dealing with hollow building tile the varieties of sizes and weights were reduced from 36 to 19; while in the case of metal laths, sizes and weights were reduced from 125 to 24, covering both flat and rib type laths.

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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DIRECTORS

George W. Kelham, three years

Arthur Brown, three years

Wm. Mooser, two years

J. H. Bloime, two years

Earle B. Bertz, one year

Harris Allen, one year

SPECIAL NOTICE

The April meeting will be held at the Bohemian Club on Saturday evening, April 12th, at 6:30 p. m. There will be a dinner to which will be invited several notable guests; talented members of the Bohemian Club will entertain those present with song and story. Mr. Colbert Coldwell, President of the Chamber of Commerce of San Francisco; Mr. Haig Patigan, the well known sculptor; and Mr. Athol McBean, prominent citizen and manufacturer, will give informal talks. The meeting and dinner will be without formality and serve as a fitting conclusion for the Exhibition which will be held at the Bohemian Club from April 7th to April 12th, inclusive.

* * *

MARCH MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, March 18, 1924, in the Architectural Club Rooms. The meeting was called to order at 7:30 by President J. S. Fairweather.

The following members were present: E. E. Coxhead, Chester Miller, G. A. Applegarth, S. Schnaittacher, S. D. Willard, E. H. Hildebrand, Wm. Arthur Newman, Morris M. Bruce, Earle B. Bertz, J. S. Fairweather, Albert J. Evers and Jas. T. Narbett.

MINUTES

The minutes of the previous meeting were accepted as published.

BUSINESS

Mr. Earle B. Bertz made a report of the Exhibition Committee in the absence of Mr. Harris Allen. The Committee reported satisfactory progress and asked for co-operation of the whole Chapter to make the exhibition a success.

Mr. S. Schnaittacher brought up the matter of informing the banks, especially the Trust Officers, regarding Architectural Practice.

It was moved and carried that the necessary ethical documents be procured and sent with a personal letter to the Trust Officers of the banks of San Francisco.

An invitation was read by the Chair inviting the Chapter to attend the National Conference on City Planning in Los Angeles, to be held April 7th, 8th and 9th.

A letter was read by the Secretary from Mr. Harry M. Michelsen of the Beaux Arts Institute of Design regarding subscriptions to the Institute for endowing the Paris prize and raising the mortgage on their building.

Moved and carried to issue a letter of personal appeal to members of the American Institute of Architects, San Francisco Chapter.

A challenge to a golf match with the Southern California Chapter was delivered by Mr. E. E. Coxhead. A motion was regularly passed that a committee be appointed to communicate with the Southern California Chapter and formulate plans for a golf tournament. The President appointed Mr. S. Schnaittacher, Mr. E. E. Coxhead and Mr. Geo. Kelham to report at the next meeting.

There being no further business, the meeting adjourned.

Albert J. Evers, Secretary.

* * *

After adjournment Mr. Eugene Kern of the W. P. Fuller Company addressed the Chapter on the manufacture of white lead by the "Old Dutch Process." This most important subject was minutely detailed in a film showing the various stages from the raw lead to the finished product. This film and the accompanying explanation by Mr. Kern proved not only entertaining but instructive.

Following this Mr. C. B. Woodruff, Secretary of the W. P. Fuller Company, spoke to the Chapter on various phases of the paint industry and invited the Chapter individually and collectively to visit the Fuller factory at any time.

The Chapter is greatly indebted to both Mr. Kern and Mr. Woodruff for their efforts and courtesy.

* * *

BEAUX ARTS INSTITUTE OF DESIGN

All architects know the Society of Beaux Arts architects and the splendid work they have done in promoting atelier work and student work of all kinds throughout the whole United States. Their organization of the Beaux Arts Institute of design has been very successful. It has become a great factor in educating, both for the college student and for the draftsman, working in an office by day and in the atelier during evenings and holidays.

The Institute is attempting to raise $70,000 to endow the Paris prize and to pay off the mortgage on their property at 126 East 75th Street, New York City.

All architects should be interested in raising these funds. To send contributions or to obtain information address Mr. Harry M. Michelsen, care of Weeks and Day, Architects, 315 Montgomery Street.

[*Continued from page 9*] splashing in the tub, and when they drained the tub the water came noisily down the drain pipe in the corner of the dining room. Of course, we're not formal guests, so it wasn't embarrassing.

"'The other bath room is between your room and the guest room with three doors. You forgot to unlock the door that opens into my room so I had to go down the hall to the children's bath room. Besides, every sound can be heard through the wooden partitions.'

"'Go on,' I repeated, when he paused.

"'The servant's room is over the guest room and the kitchen underneath. The servants woke me up at six o'clock when they got up, and kept me awake by grinding coffee and clattering pots and pans later. The kitchen fire makes the guest room hot.'

"Well, he cited a lot more details, until I finally asked him if there was anything good about the house. I was pretty weak by this time.

"'Yes,' he answered, 'you have used white cedar shingles on the outside, and they weather a beautiful silver gray instead of brown gray.'"

The Old Man chuckled again. "They didn't get much chance to weather. The house burned down in the winter, and in the spring I had an Architect build me another.

"It's like the old comparison between the Architect and the Doctor," said the Publicity Manager. "You wouldn't doctor yourself, so why not engage a professional to build for you."

The Old Man scribbled his O.K. on the advertising proof and handed it over.

"Right," he replied. "The people who doctor themselves die young."

* * *

THE BOOK SHELF

Appraiser's and Adjuster's Handbook

Intended primarily for the use of Bank, Insurance and Building Loan Appraisers, this book contains much information and suggestion that could be made worth while in an architect's office.

The author takes the cost of building before the War, in 1913, as a base of 100. Bureau of Labor Tables of costs are given to 1922, for which year the wholesale price of building materials is 168. This system, therefore, can be adjusted to any year proportionately.

General principles, square and cubic foot costs, percentages and comparative costs, and a method of finding detailed costs for any wage at any rate of labor per hour is given. The size of this book, 4½x7x1¼ inches thick, makes it convenient for handy reference.

"Appraisiers' and Adjusters' Handbook, by William Arthur, U. P. C. Book Co., Inc., 239 W. 39th St., New York.

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CALIFORNIA STATE CIVIL SERVICE EXAMINATIONS

The California State Civil Service Commission announces that examinations for the following position in the engineering service will be held during the year 1924:

APPLICATIONS

Applications for those examinations will be received at any time throughout the year. Candidates whose applications are on file in the office of the Civil Service Commission at Sacramento seven days in advance of the closing date of any examination scheduled, will be notified to appear at the nearest examination point for the practical test. Late applications will be held for the next examination. The applications of candidates who are unable to appear may, upon written request, be held over for the next examination. Persons desiring to enter any of these examinations may secure application blanks at any of the addresses given on the last page of this announcement.

Persons desiring to enter any of these examinations may secure application blanks from the State Civil Service Commission at Room 331, Forum Building, Sacramento; Room 116, State Building, San Francisco; Room 1007, Hall of Records, Los Angeles; and from the following offices of the State Free Employment Bureau:

771 Howard Street, San Francisco; 401 Tenth Street, Oakland; 176 So. Market Street, San Jose; 916 H Street, Fresno; 35 No. Center Street, Stockton; 206 Court Street, Los Angeles.

A separate application must be filed for each examination for which the candidate wishes to apply.

Completed applications must be filed with the State Civil Service Commission, Forum Building, Sacramento.

ENGINEERING EXAMINATIONS SCHEDULED, 1924

Examinations	*Grades*	*Salary Range*
Junior Engineering Aid	I	$130
Civil Engineering Aid	II	$135 to 165
Civil Engineer Aid (Promotional)	II	135 to 165
Junior Civil Engineer	III	170 to 230
Junior Civil Engineer (Promotional)	III	170 to 230
Assistant Civil Engineer	IV	235 to 280
Assistant Civil Engineer (Promotional)	IV	235 to 280
Junior Draftsman	I	130
Assistant Civil Engineering Draftsman	II	135 to 165
Assistant Civil Engineering Draftsman (Promotional)	II	135 to 165
Civil Engineering Draftsman	III	170 to 230
Civil Engineering Draftsman (Promotional)	III	170 to 230
Senior Civil Engineering Draftsman	IV	235 to 280
Senior Civil Engineering Draftsman (Promotional)	IV	235 to 280

Examinations for other engineering position are announced from time to time as the needs of the service require.

Candidates interested in positions not covered by this announcement, should write to the Commission for information.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Architect & The Building Review, published monthly at San Francisco, Calif., for April 1, 1924

State of California, County of San Francisco, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared S. E. Williams, who, having been duly sworn according to law, desposes and says that he is the Publisher of the Pacific Coast Architect & The Building Review, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are.

Publisher, Stanley E. Williams, San Francisco; Editor, Harris Allen, Oakland, Managing Editor, Stanley E. Williams, San Francisco; Business Manager, Stanley E. Williams, San Francisco.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below, if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.)

Stanley E. Williams, San Francisco; Harris Allen, Oakland, A. Hoffman, San Francisco, Harry Collier, Burlingame, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are. (If there are none, so state.)

None

4 That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

S. E. WILLIAMS, Publisher

Sworn to and subscribed before me this first day of April, 1924.

[Seal.] ORAH M. NICHOLS.

(My commission expires April 3, 1927.)

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VOLUME·XXV · MAY · 1924 · NUMBER·FIVE

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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME XXV · SAN FRANCISCO · MAY · 1924 · NUMBER FIVE

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LUNETTE "ENDYMION'S RELEASE" RAY COYLE, DECORATOR

THE SAN FRANCISCO ARCHITECTURAL EXHIBITION

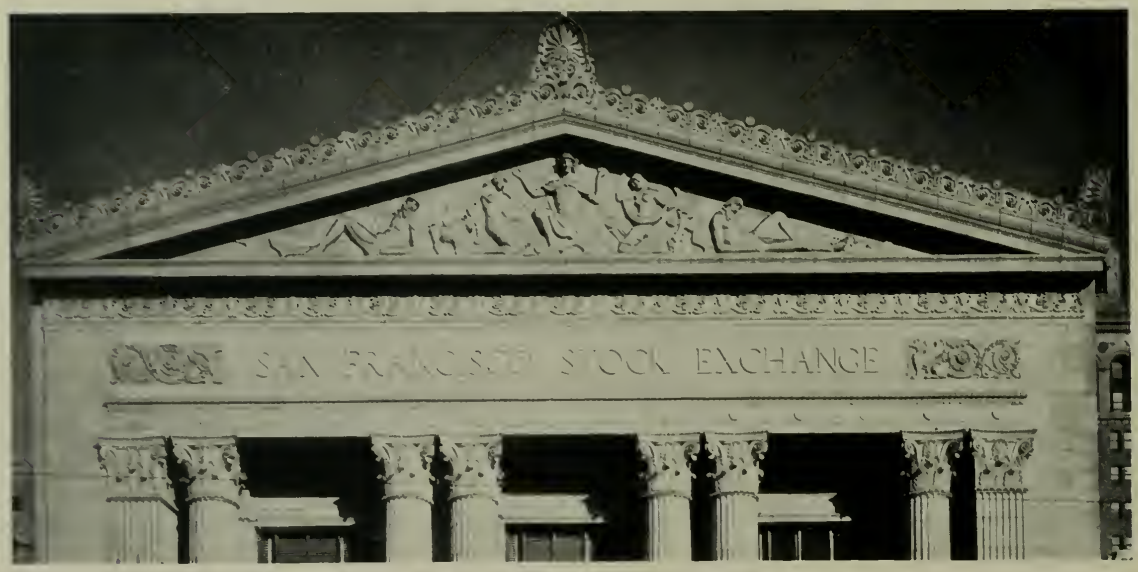
BY HARRIS ALLEN, A. I. A.

THE Exhibition of Architecture and the Allied Arts, which was held at the Bohemian Club in April under the auspices of the San Francisco Chapter, American Institute of Architects, and the Bohemian Club, differed in several respects from previous exhibitions.

In the first place, it was more comprehensive than has been usual. Seven years had passed since the last exhibition; and during that period, there started an era of unprecedented building activity. Moreover, there has been, if not a Renaissance, certainly a growth and development of architecture which is remarkable for its extent, its virile quality, and its increasing effect upon the public.

Every type and class of building was represented in the exhibition; monumental, commercial, educational, religious, therapeutic, institutional, domestic. A record of the concrete progress of the district was presented, high lights of its architectural development.

Second, the exhibits were considered as a whole and not with respect to individual subjects or architects. In other words, an attempt was made to make a "composition" of each room and each wall, considering axes, balance, and color. Shape and size determined the location of an exhibit, and, so far as possible, the principal room was hung with framed exhibits. In the same spirit of design, garden seats of terra-cotta and evergreen trees in tubs were disposed symmetrically, and tapestries and hangings in the generally prevailing color note of blue and green were used to accent the walls and openings. The resulting ensemble was certainly pleasing, and although in some instances the separation of an architect's exhibits was to be regretted, the general effect justified this system. Moreover, the recurrence of an architect's work in different locations



PEDIMENT, SAN FRANCISCO STOCK EXCHANGE, JO MORA, SCULPTOR

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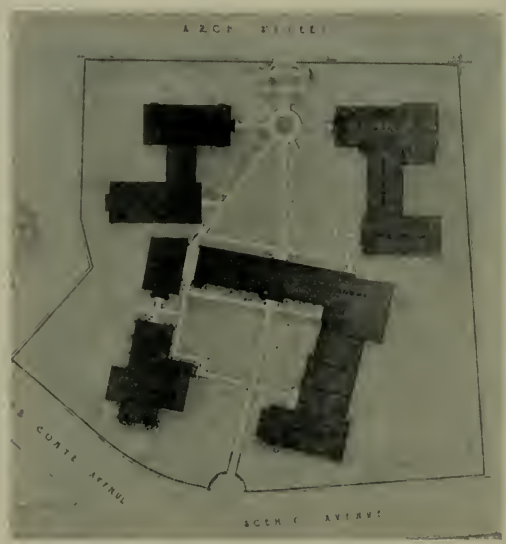
tended to impress his identity more firmly upon the observer.

The third feature of special interest consisted of the "Traveling Exhibit" of single dwellings shown by the Southern California, Utah, Oregon and Colorado Chapters of the American Institute of Architects, prepared by Mr. Edwin Bergstrom, Regional Director of the Eighth District, A. I. A. About seventy houses and plans were included, of a standard size and framing. These dwellings were distinguished by a delightful spontaneity and unaffectedness; Mr. Faville, President of the Institute,



BLOCK PLAN, PACIFIC SCHOOL OF RELIGION
W. H. RATCLIFF, ARCHITECT

happily described the Traveling Exhibit as "a breath of fresh air." This, of course, could not be considered as really part of the San Francisco Exhibition, but it was extremely attractive to a large part of the public.

Another quite interesting feature was a special showing, in a separate room, of architectural sketches; partly atelier work of the San Francisco Architectural Club, partly European sketches, very charming indeed, made by Mr. Lionel Pries on a recent trip. Several of these atelier drawings showed a high degree of draftsmanship and composition, an encouraging sign for the future.

Among the architects' exhibits, also, were many examples of brilliant draftsmanship. One that was universally admired was the sane and scholarly "study for an Oakland Bank Building," by McCall, Davis and Blaine. Mr. Blaine's rendering was crisp and sunny; he escaped the monotonous effect so frequent in drawings of lofty buildings, and his accents were just strong enough to bring out the interesting and important elements of the design.

The proposed Cathedral in Sacramento was the subject of a very lovely sketch by Weeks and Day. With hardly more than a suggestion of color, the drawing fairly glowed. The warm, rich traditional atmosphere of Spanish America was indicated with precision and delicacy.

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TERRACE OF PHI KAPPA TAU FRATERNITY HOUSE
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Two studies for the Bankers' Country Club at Santa Barbara, the work of Mooser, Schroepfer and Mooser, reminded one of the Piranesi etchings by their clever chiaroscuro, their sheer elegance of rendering and composition.

The largest and most striking drawing in the Exhibition was the colorful presentation of the Cross-Wings Apartment on "Nob Hill," by Henry Gutterson. This was ably handled from a technical point, its interesting cross-shaped plan well indicated. One rather gasps to think of the effect this great monument may have on the skyline of San Francisco; not in apprehension, by any means.

There were some delightfully gay small colored sketches, which attracted attention for their pleasing qualities or their exuberant playfulness—a small villa by Ralph Wyckoff, a Pebble Beach facade by Lewis Hobart, a city patio by Herbert Schmidt, a children's playhouse by Ashley and Evers, a jewelry store by Bernard Joseph.

An interesting scheme was shown by Walter Ratcliff for the Pacific School of Religion—irregular quadrangles grouped in the Berkeley hills, designed with a pleasant English Gothic feeling; surely an inspirational environment for the student of divinity.

IRON GATES FOR WELCH & COMPANY, SAN FRANCISCO
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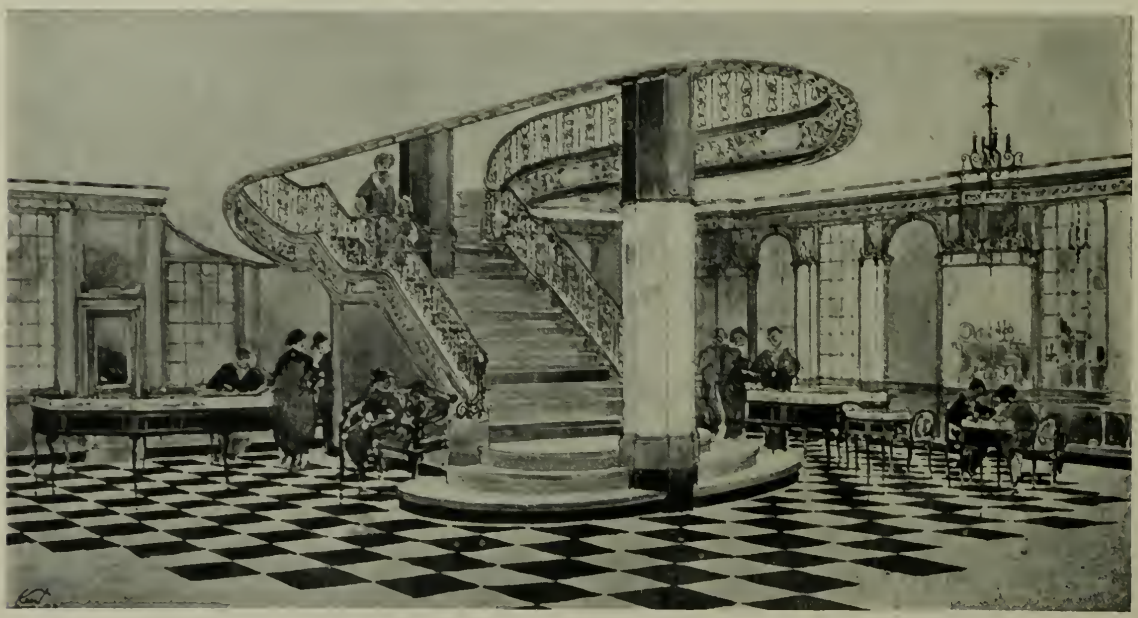
These sketchy notes serve to show the wide scope of the Exhibition and its appeal to the interest of every class of observer. It is impossible to go into detail concerning the many examples of excellent architectural design. The important thing about a public exhibition is to interest, please and educate the Public. It is not to be denied that the recent San Francisco Exhibition succeeded in this respect, and it is to be regretted that the attendance was not greater. There was a steady succession of visitors, but if more conspicuous notices had been printed in the daily press, a much greater proportion of the people who are interested in building would have embraced the opportunity. And a very large number of people are interested. It may be hoped that for future Exhibitions arrangements may be made, not only for press publicity, but also for advance notices to organizations and clubs, schools and libraries, builders and realtors, public gathering places like post offices and hotels, so that the infinite labor of preparing and displaying these exhibits may be fully justified, and the influence they undoubtedly exert for the improvement of the community may be as wide-spread as possible.

The attitude of the Bohemian Club in offering the use of its rooms, with their exceptional hanging and lighting equipment, deserves a special word of appreciation. It was very practical proof of the Club's interest in art and in the artistic development of the community. Such a spirit cannot fail to be inspiring to the profession and to all who realize the value of art in making human life happier.

* * *

"It is not a question of mere ocular delight, it is no question of intellectual pride, or of cultivated or critical fancy, how, and with what aspect of durability and of completeness, the domestic buildings of a nation shall be raised. It is one of those moral duties, not with more impunity to be neglected because the perception of them depends on a finely toned and balanced conscientiousness, to build our dwellings with care, and patience, and fondness, and diligent completion, and with a view to their duration at least for such a period as, in the ordinary course of national revolutions, might be supposed likely to extend to the entire alteration of the direction of local interests."—*Ruskin*

CROSS WINGS APARTMENTS, SAN FRANCISCO, HENRY H. GUTTERSON, ARCHITECT



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THE FUTURE LUMBER SUPPLY

[BY CHARLES CALDWELL DOBIE]

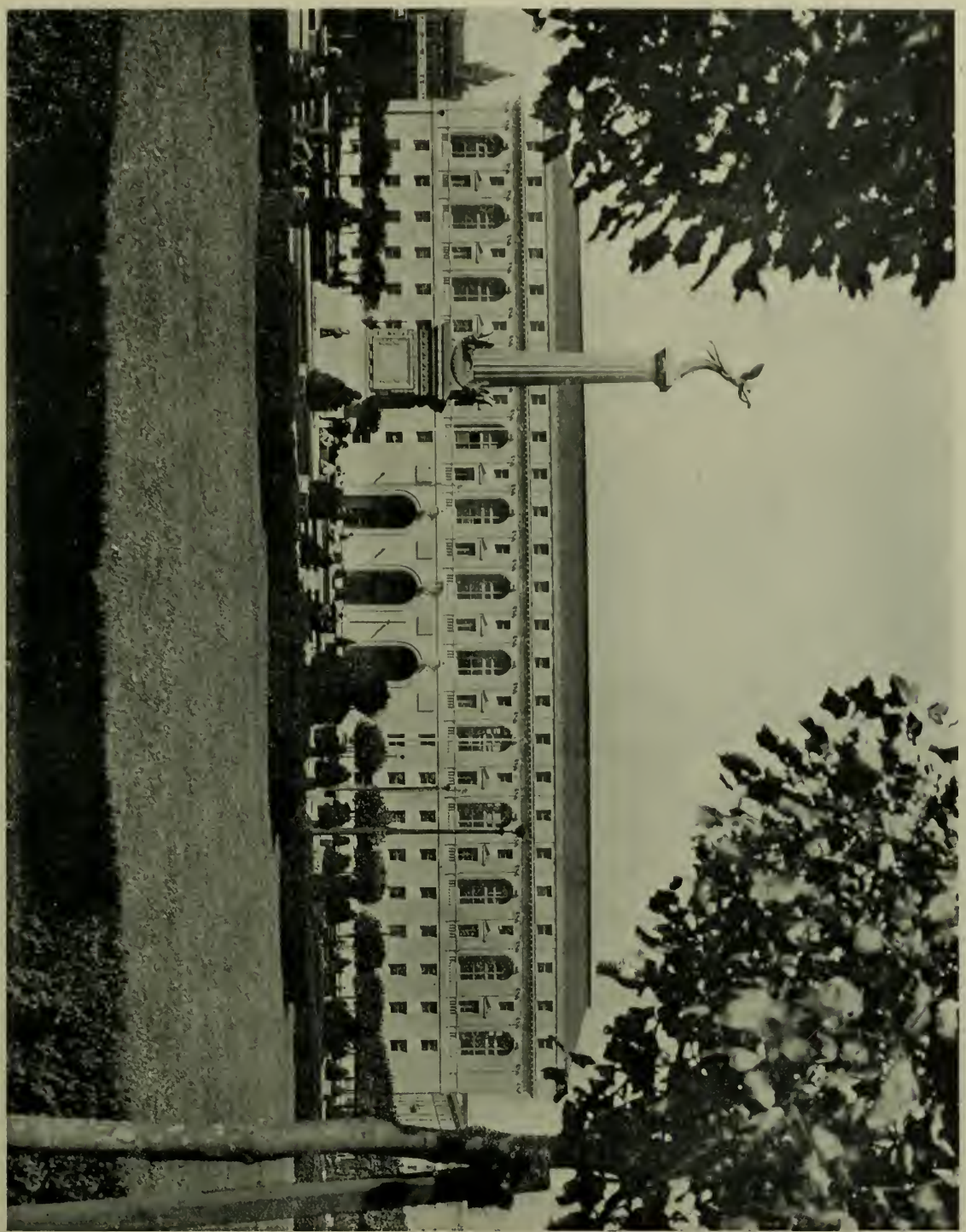
AT Fort Bragg, Mendocino county, on the grounds of the Union Lumber Company there is a four-acre nursery plot that is destined to mean more to future generations of California than almost any other four-acres in the State, unless it be a similar plot at Scotia, Humboldt county, owned by the Pacific Lumber Company. For at these two places the California Redwood Association is experimenting with more than a million and a half redwood seedlings, with which they have inaugurated a tremendous reforestation program.

Nature herself has made valiant efforts in this same direction, and many of the redwood tracts in Mendocino and Humboldt counties which were first cut are almost completely covered with a lusty second growth of trees. One grove owned by the Albion Lumber Company and cut within the memory of some of the men still working in the company's sawmill, is so completely reforested that the novice could easily be tricked into believing it virgin timber of smaller growth. But nature must have the most favorable conditions for staging a forest comeback, and the assistance of man insures speedy growth and superior timber qualifications.

From observation and experiments with second growth redwoods, it takes sixty-five years for a maturity sufficient for profitable lumbering. With this thought in mind, the movement to assist nature in clothing the hills again takes on a poetic significance. Scarcely any of the people concerned with the planting, which has been under way since December 4th, will live to see its fruits, much less share in them. They are like sowers of seed, knowing that they will never share in the harvest, yet content to live in the vision of plenty they will leave for others. And this vision extends from the man who gathers the redwood cones in the forest up to the very highest officials who are planning and directing the work.

This year will see nearly 1,000 acres replanted; next year 3,000, and so on until 1930, when the scheme will have been perfected, whereby the replanting will not only keep pace with the amount of timber annually cut down, but will provide an excess to ultimately cover the acreage out over in former years. In short, the California Redwood Association plans to make perpetual the forests and the lumber industry in its territory. This is a case of idealism and utility going hand in hand, the providing and unlocking of treasures, the repayment to future generations a fair measure of what has been taken from them. The activi-

[*Continued on page* 108



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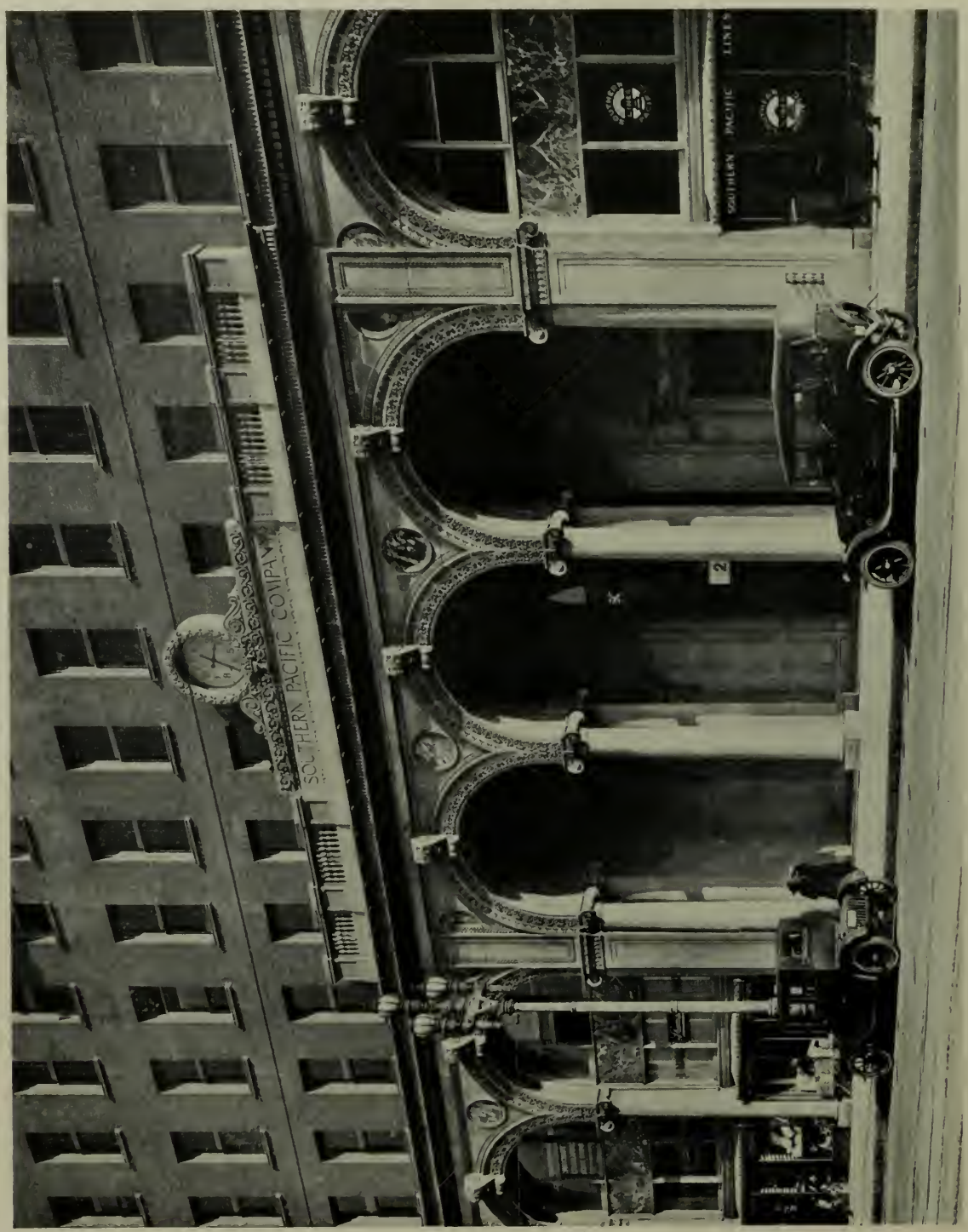

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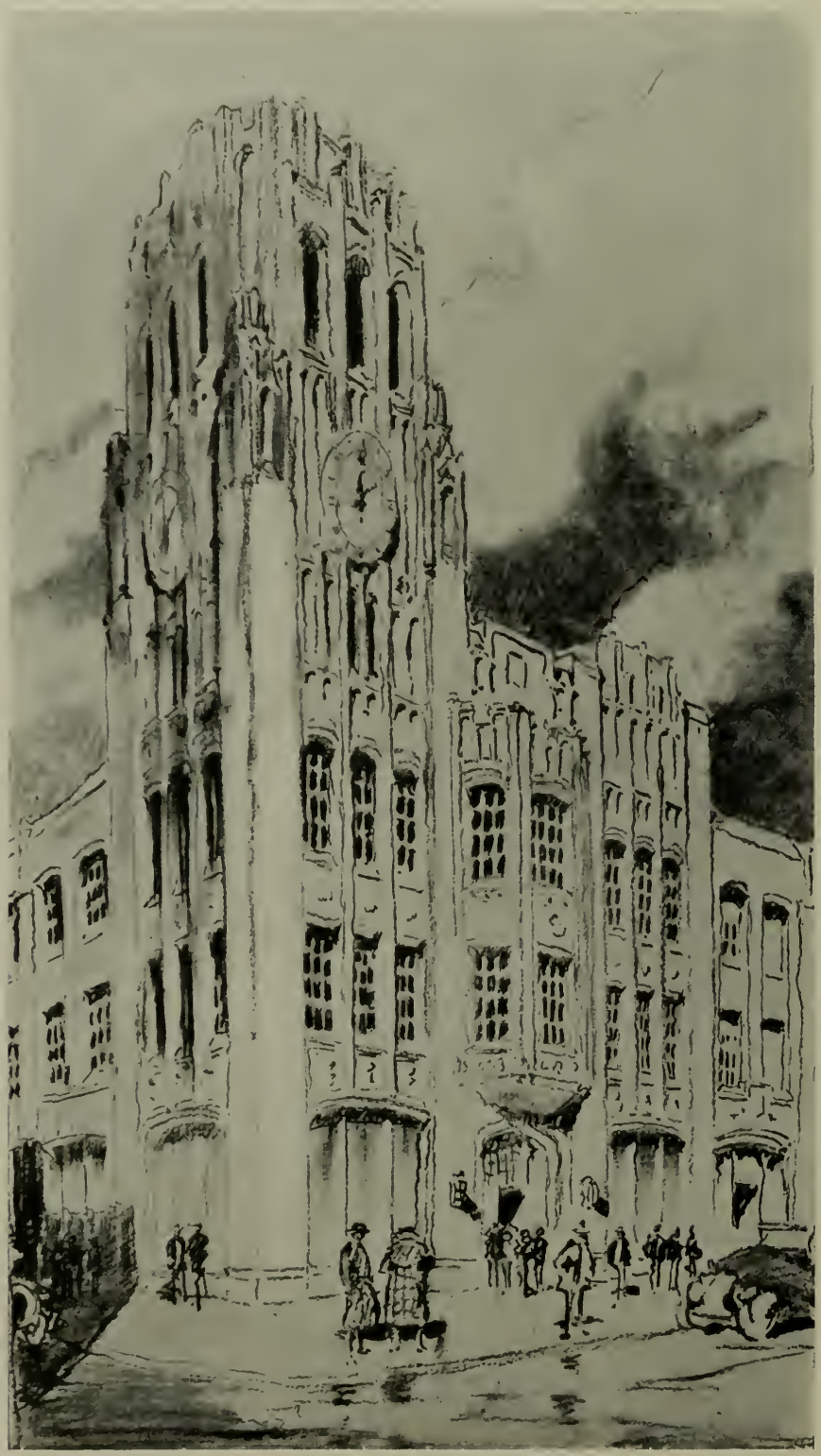

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THE WOODEN SHINGLE HAZARD

[BY ARTHUR C. CARRUTHERS]

THERE has appeared in the pages of "Safety Engineering" during the past year a number of articles dealing with one of our most dangerous and unnecessary fire hazards, namely, the wooden shingle roof. Fire Chiefs, Fire Prevention Engineers, Fire Insurance Companies, and others interested in fire prevention, almost universally agree that the wooden shingle should no longer be used for roofing purposes, as it has long ago demonstrated itself to be a ready means of fire-spread.

That it is not longer necessary is explained by the fact that there are a number of different materials and combinations of materials which are superior in every respect to wooden shingles for roofing purposes, and which possess no fire hazard, such as slate, asbestos shingles, and tile. The many other advantages which such roofing materials possess over wooden shingles have been presented in former issues of this publication.

It is difficult to imagine a better opportunity for a state's action, than that of enacting a state wooden shingle prohibition law. Many different communities have put into force wooden shingle ordinances, a complete list of these having been published in the September issue of "Safety Engineering," but as the hazard of fire exists wherever wooden shingles are used, it would seem that the best method of eliminating this fire hazard is for the state to take action, and make the condition the same throughout the state, for if it is beneficial in one community it is equally so in ever other. No state has yet taken advantage of this progressive opportunity which would be of such vast benefit in preventing life destruction and property destruction through fire. Large communities have suffered disastrous losses through the prevalence of wooden shingle roofs, and conflagrations have been made possible through this hazard, the latest victim being Berkeley, California.

Immediately following the conflagration that devoured $10,000,000 worth of property, the Council of the City of Berkeley passed an ordinance "regulating the construction and repairing of roofs, creating a fire district, and providing penalties for the violation hereof." This ordinance declares that the entire city of Berkeley shall be known and designated as the fire district, and it provides that the roofs of all buildings within the city limits, including all wooden and frame buildings, hereinafter erected shall be covered with fire-resistive materials. The ordinance covers the remote isolated buildings as well as those in the congested sections.

It is interesting to note that California was the first state to put into effect a law regulating the construction of buildings in all parts of the state, and prohibiting wooden shingle roofs on all kinds of buildings. This act being the State Housing Act of California, introduced by Senator Lester G. Burnett, was a combination of the three housing laws with important changes and in many places modifications. The Act was passed at Sacramento, signed by the Governor, and became effective September 1, 1921. It was written for the purpose of making a regulation which would secure good housing, and at the same time, be free from vexations and expensive requirements which are annoying to the builder and not essential to good housing. Senator Barnett was assisted in the preparation of this Act by Mr. Mark C. Cohn of San Francisco, whose thorough knowledge of building and the housing laws was of the greatest service.

California is said to be the fourth largest producer and the third largest user of wooden shingles in the United States. The above Act, if permitted to operate, by eliminating the use of wooden singles for roofing purposes and thereby banishing from California the wooden shingle roof fire hazard, would also banish the demand and use for wooden shingles. An active campaign was, therefore, started for the law's repeal. Strong opposition to the law was aroused, and through a referendum to the people, the repeal of this law was secured on November 7th of the same year. It would be difficult for any unbiased conscientious person who weighed the facts carefully regarding the merits of the wooden shingle, as compared to fire-resisting roofings, to find evidence in favor of the wooden shingle, for from a safety to life, fire prevention, durability, and economy standpoint, all is in favor of fire-resisting roofings, and these cover about all roofing requirements. There is every reason to believe that the aggressive campaign carried on in California by business interests, who would have suffered loss of business through the banishment of the wooden shingle, was the cause of the repeal of this beneficial and progressive law.

Had this law been permitted to stand, California would have had the great distinction of being the first state to enact a prohibitive wooden shingle roof law, and would have contributed a notable advance in life and property protection against fire destruction.

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A new bill, known as Senate Bill No. 52, was introduced by Senator Inman, January 17, 1923, passed by the legislature and became effective August 17, 1923. This is almost word for word identical with the preceding bill except that it omits the following sentence from Section 10: "Every wooden building hereafter erected in any incorporated town, incorporated city, or incorporated city and county shall have the exterior walls thereof and roofs thereon constructed of the same kind of materials and in the same manner herein before provided for semi-fireproof buildings; provided, however, that the exterior walls of any wooden building may be constructed of wooden materials or stuccoed or veneered in an approved manner on wooden frame work." It provides that "the roofs of every semi-fireproof building shall be constructed of approved incombustible materials or be well covered with composition fire-resistive or fire-retardant materials," but leaves wooden buildings wherever situated to remain as possible fire centers of a great conflagration.

Conflagrations are not frequent, but no one can foretell when or where the next one will occur. A favorable condition is—a burning building, a high wind, and scattered here and there amidst other buildings those with wooden shingle roofs.

The building code recommended by the National Board of Fire Underwriters does not

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object to wooden buildings of moderate size, whether inside or outside the fire limits, provided they have fire-resistive roofs. A record of the American fire losses for the years 1915-1919, inclusive, compiled by the National Board of Fire Underwriters, shows a fire loss of $1,133,100,676, and is resolved into a goodly number of causes.

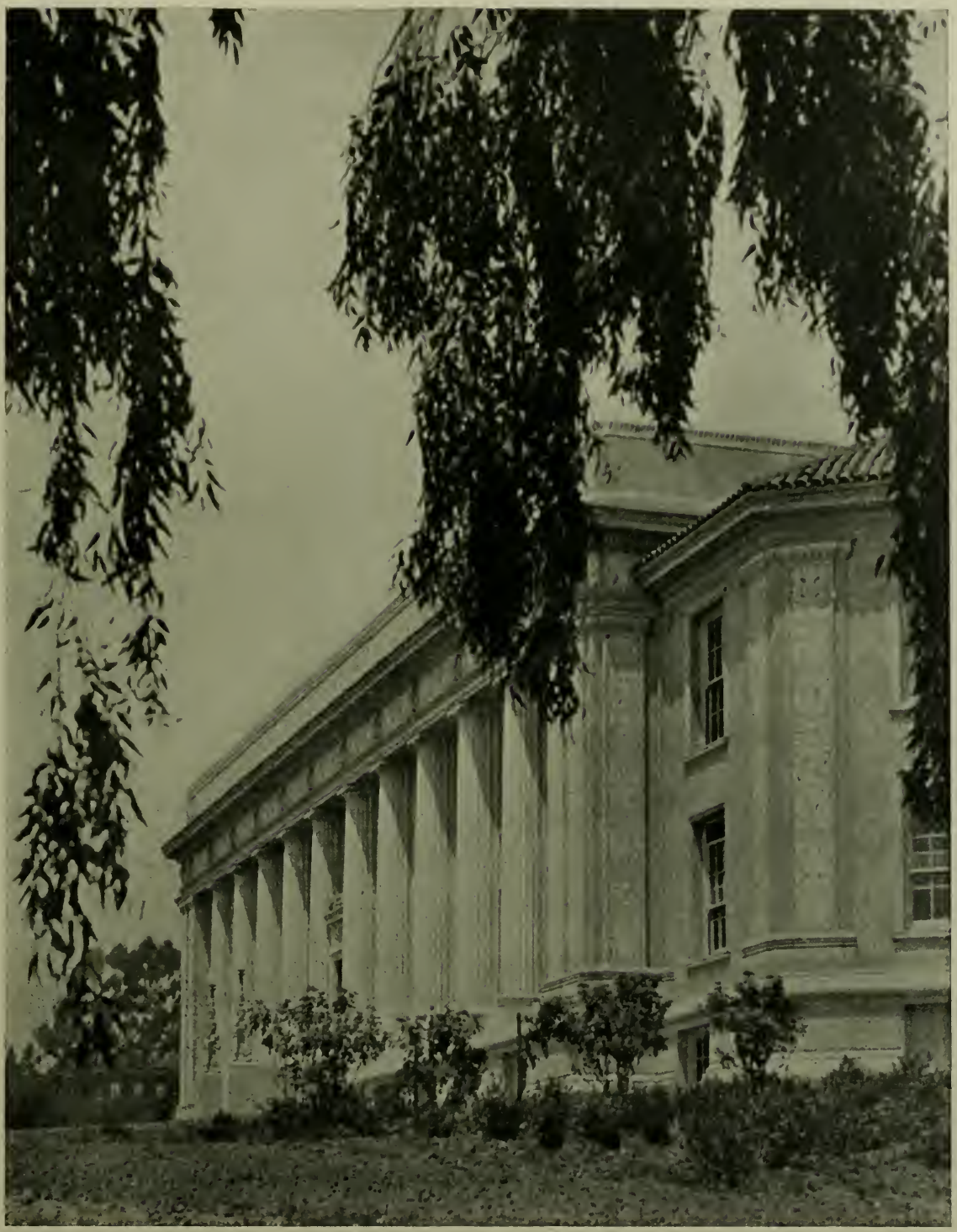
The three classes of fire losses in which the roof plays a part, namely, exposure (including conflagrations), sparks from combustion, and sparks on roofs amount to $256,592,219, or a little more than 22 percent of the whole. There are other fire causes classified, in which, indoubtedly, the wooden shingle roof plays a part but which cannot be accurately determined, such as defective chimneys and flues which represent 5 percent of the total loss, and miscellaneous known causes and miscellaneous unknown causes of which probably a large percentage is preventable.

This country will not be able to reduce its enormous losses, both of life and property, to the standards of European countries until its building materials have become fire-resistive. One has but to glance at the figures for the leading countries to realize what an enormous waste is going on in this country, due both to the combustible nature of our buildings and to careless habits of our people. Both can be corrected. The latest figures available for European countries were for the year preceding the war. In 1913 the average annual fire loss for every man, woman and child in France was 49 cents; in England it was 33 cents; in Germany, 28 cents; in Austria, 25 cents; in Italy, 25 cents; in Switzerland, 15 cents; Holland, only 11 cents. In the United States for the same year the direct loss was $2.10. Our record was, therefore, more than four times as bad as that of France, and nearly twenty times as bad as that of Holland. This, however, does not represent the fire losses of the last few years. They have increased enormously since 1913, and in the year 1922, the entire fire loss amounted to $521,860,000, or $4.75 for every man, woman and child in this country.

[*To be continued in the June issue*]

BERKELEY HIGH SCHOOL FROM EAST, WILLIAM C. HAYS, ARCHITECT

BERKELEY HIGH SCHOOL FROM NORTH, WILLIAM C. HAYS, ARCHITECT



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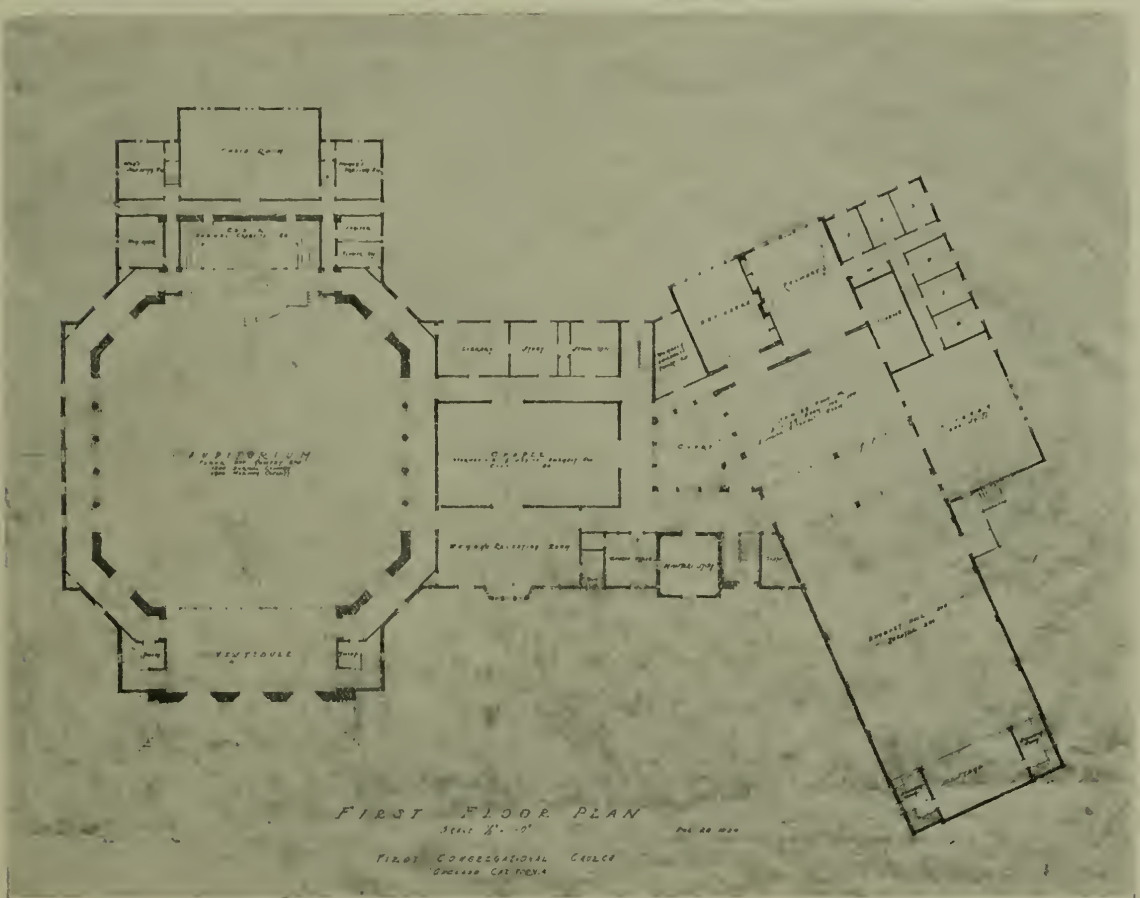

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These two Wall Finishes are practical, washable and sanitary, and widely known, covering a period of fifteen years, as the most economical Wall Finish on the market and "two coats makes a perfect job."

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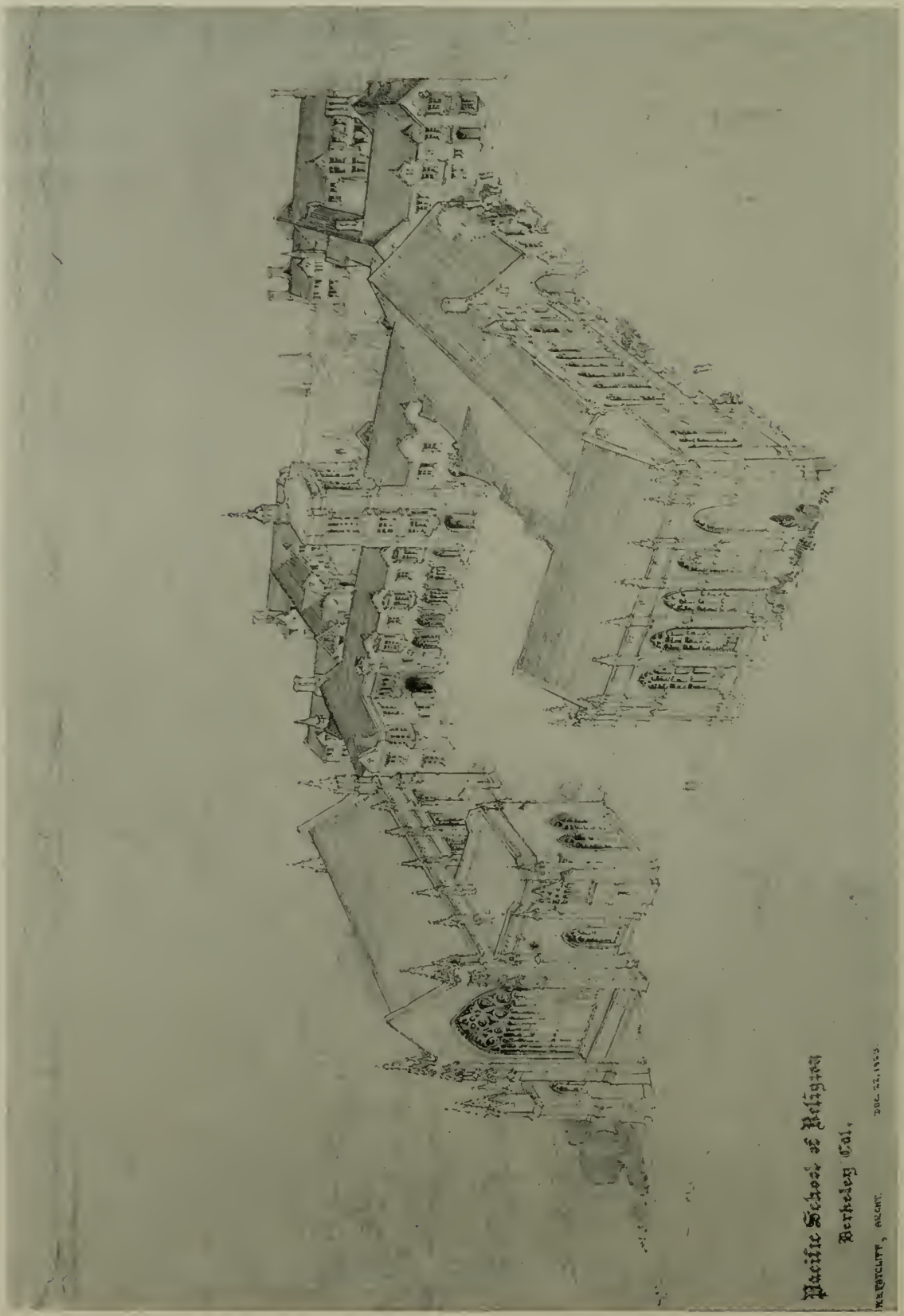
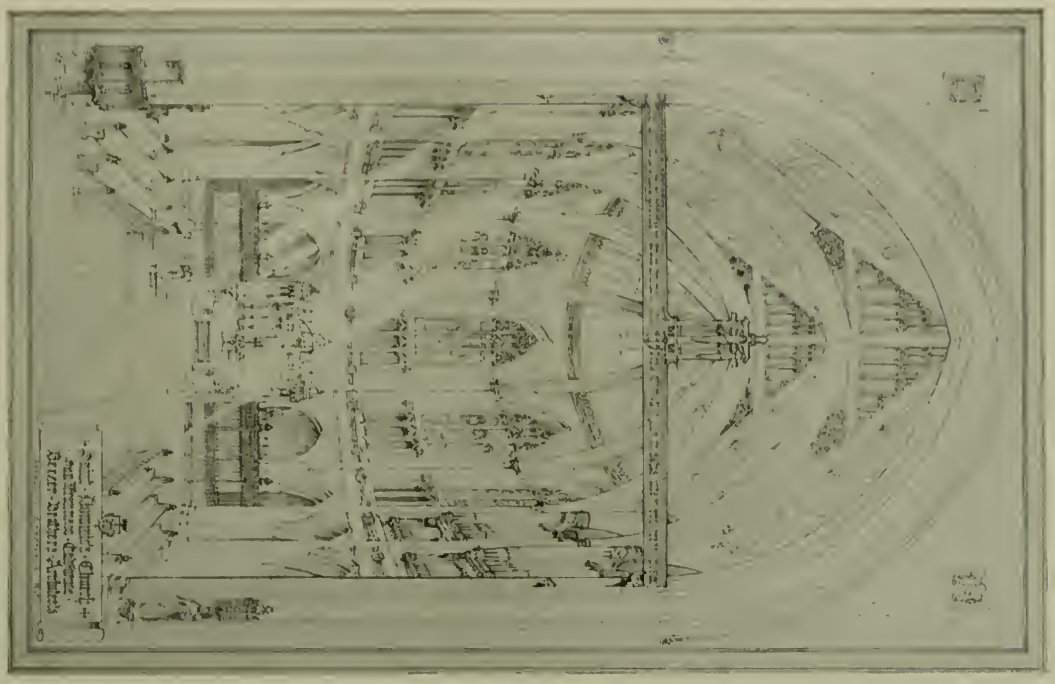
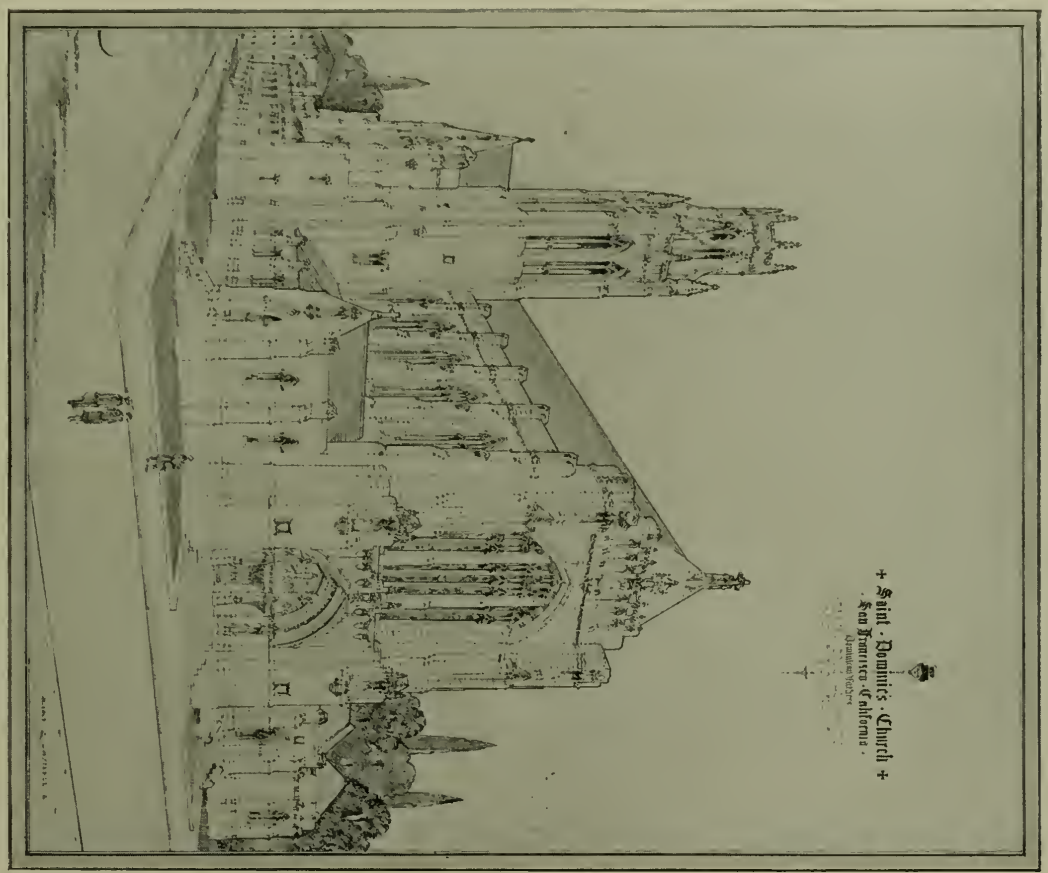
PACIFIC SCHOOL OF RELIGION, BERKELEY, CALIFORNIA, W. H. RATCLIFF, ARCHITECT

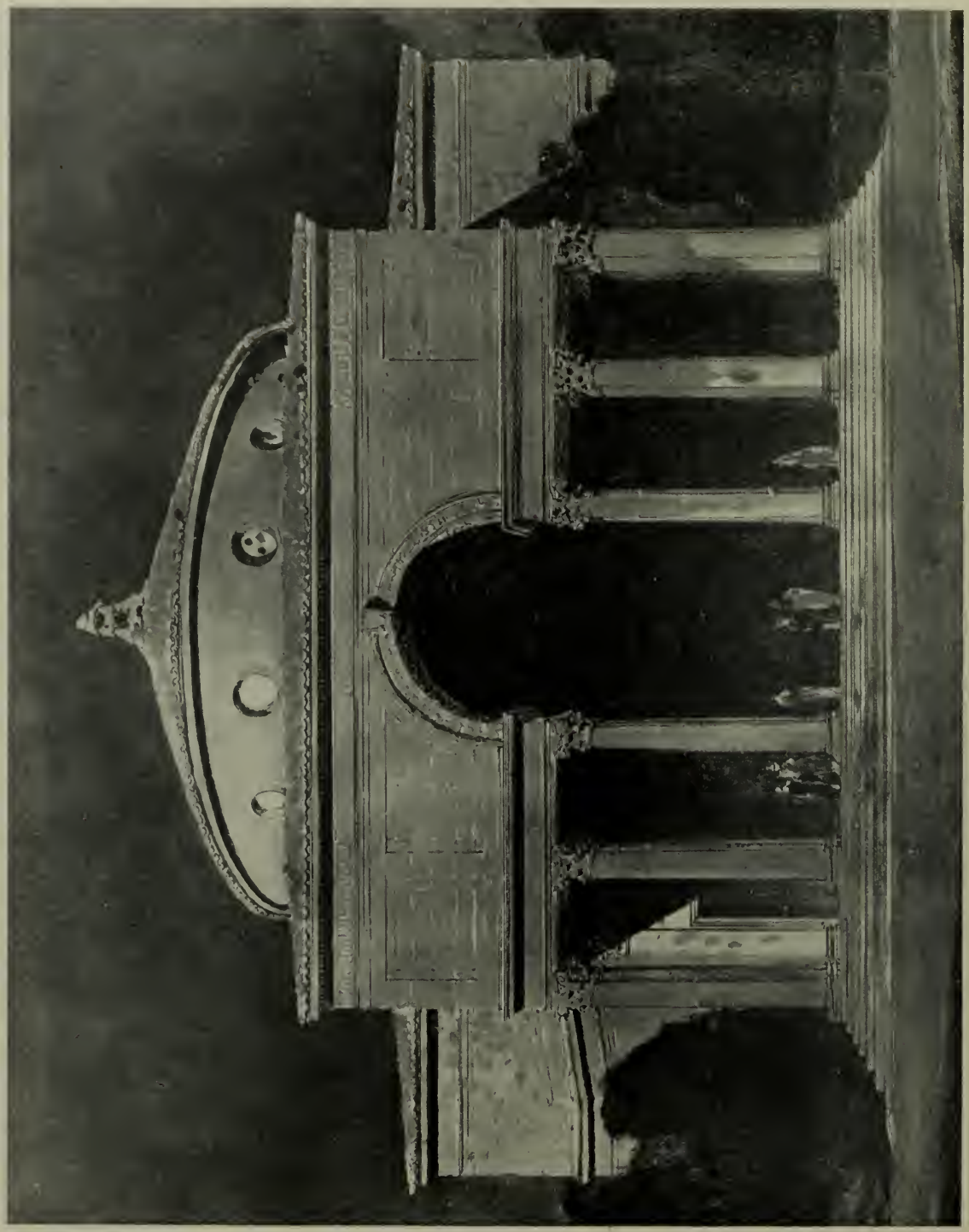
PACIFIC SCHOOL OF RELIGION, DORMITORY QUADRANGLE, BERKELEY, CALIFORNIA, W. H. RATCLIFF, ARCHITECT


Pacific School of Religion
Berkeley Cal.





INTERIOR: CHANCEL, ST. DOMINIC'S CHURCH; EXTERIOR: ST. DOMINIC'S CHURCH, BEEZER BROTHERS, ARCHITECTS



ORIGINAL DESIGN
FOR SIXTH STREET
CHURCH OF CHRIST
SCIENTIST,
SAN FRANCISCO,
W. H. CRIM, ARCHITECT

THEATER FOR A SMALL TOWN, EDWARD G. BOLLES, ARCHITECT

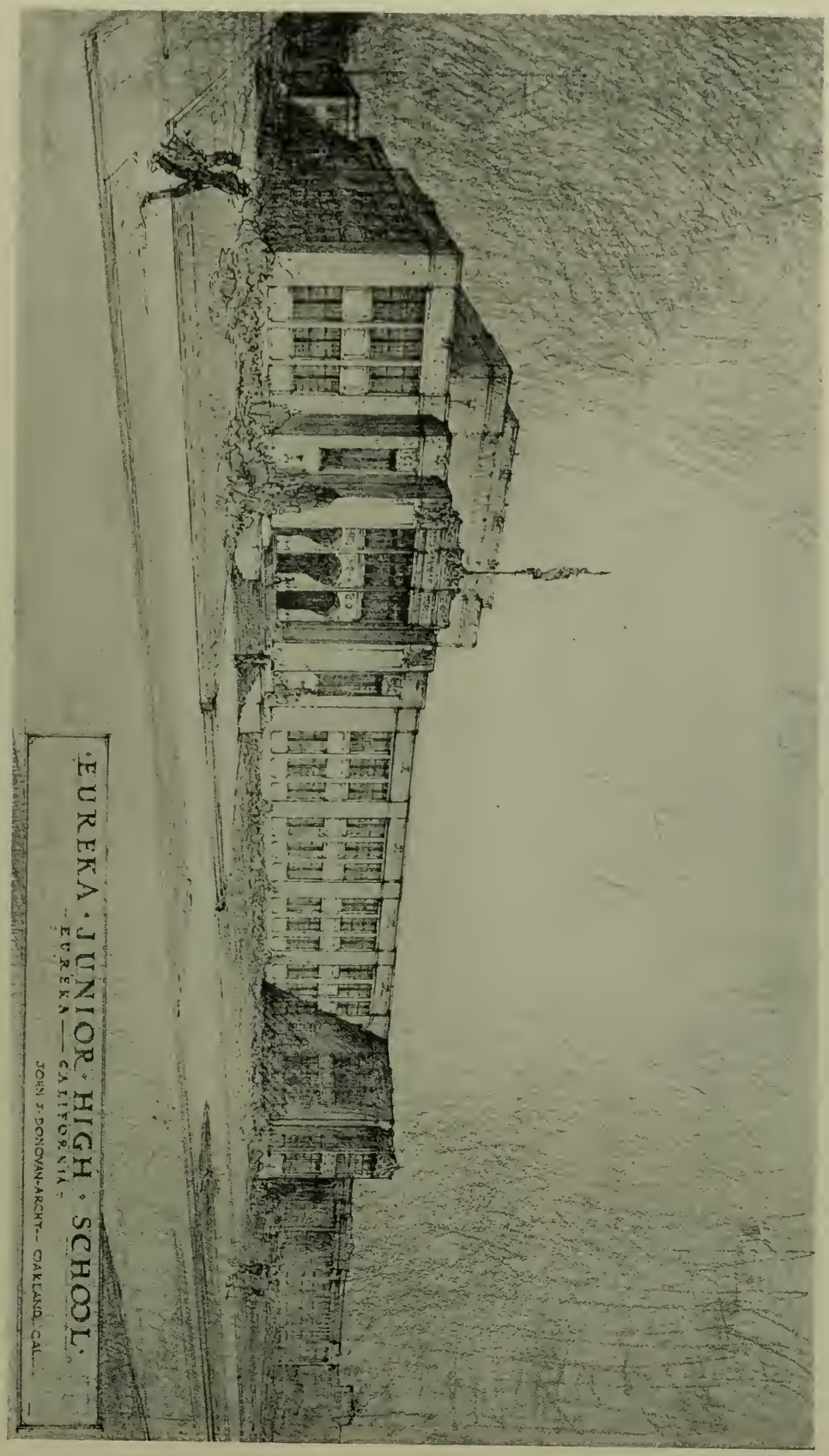
CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO — GEORGE A. APPLEGARTH, ARCHITECT

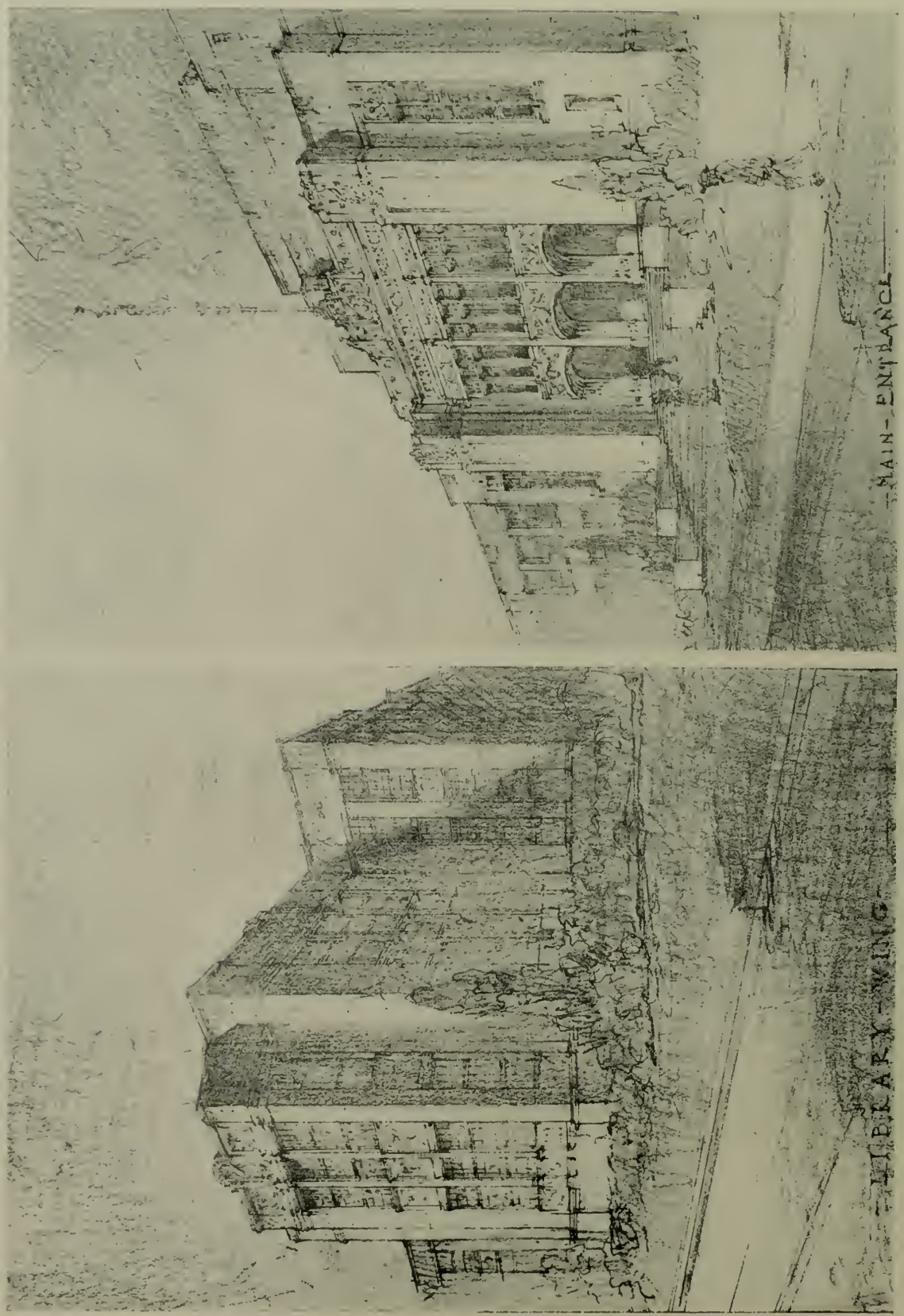
THE entire exterior finish including all cast work and statuary was done with California Stucco. The stone imitated was surpassed, the structural value of the building was increased, endurance and permanence for ages is assured, and a saving of $250.000 over the cost of stone veneer was realized. Specifications and description of this work upon application. [See also illustration on opposite page]

CALIFORNIA STUCCO PRODUCTS COMPANY
SAN FRANCISCO AND LOS ANGELES

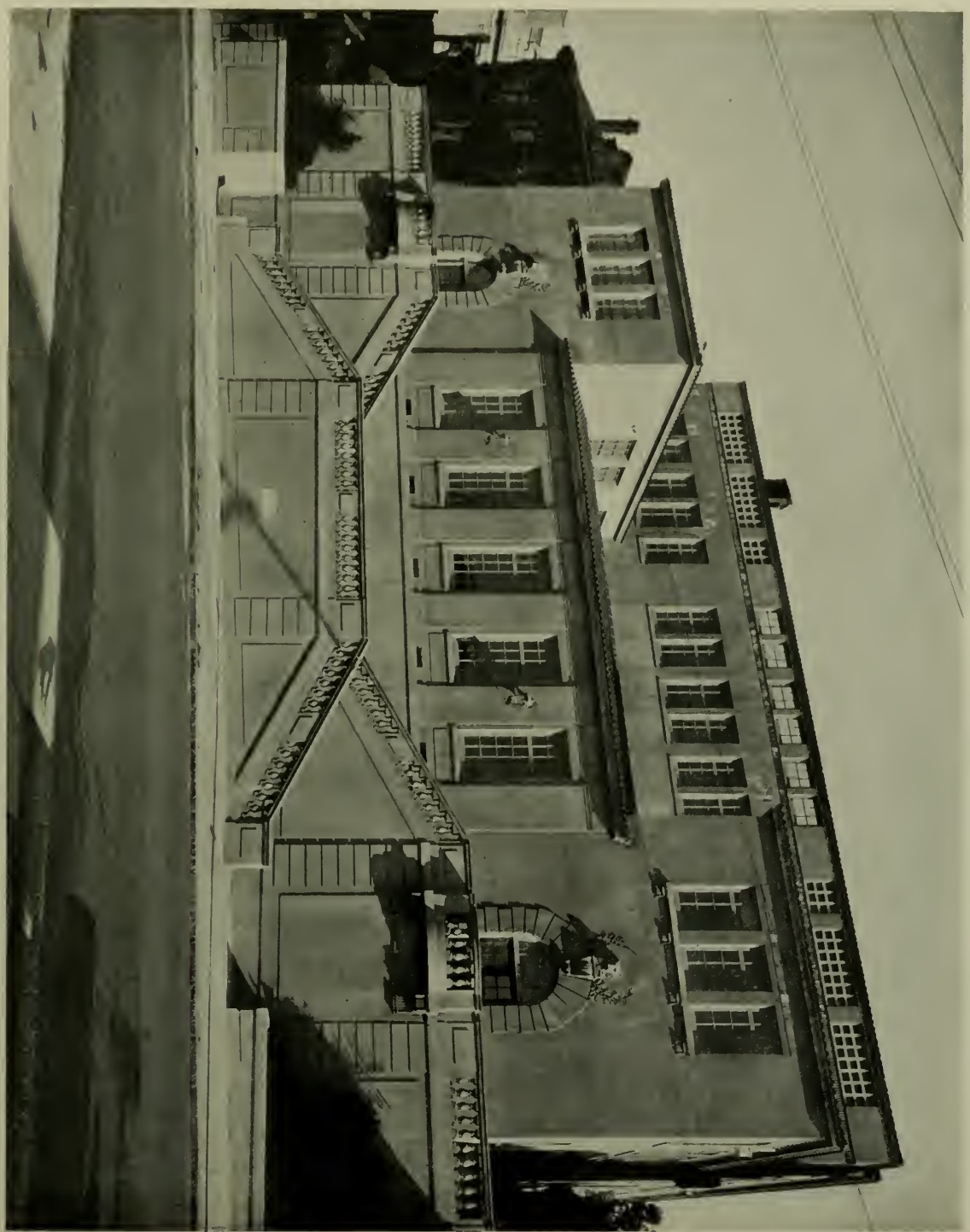
CALIFORNIA PALACE OF THE LEGION OF HONOR, LINCOLN PARK, SAN FRANCISCO
GEORGE A. APPLEGARTH, ARCHITECT

CALIFORNIA PALACE OF THE LEGION OF HONOR, GEORGE A. APPLEGARTH, ARCHITECT


EUREKA JUNIOR HIGH SCHOOL
EUREKA — CALIFORNIA
JOHN J. DONOVAN ARCHT. — OAKLAND, CAL.



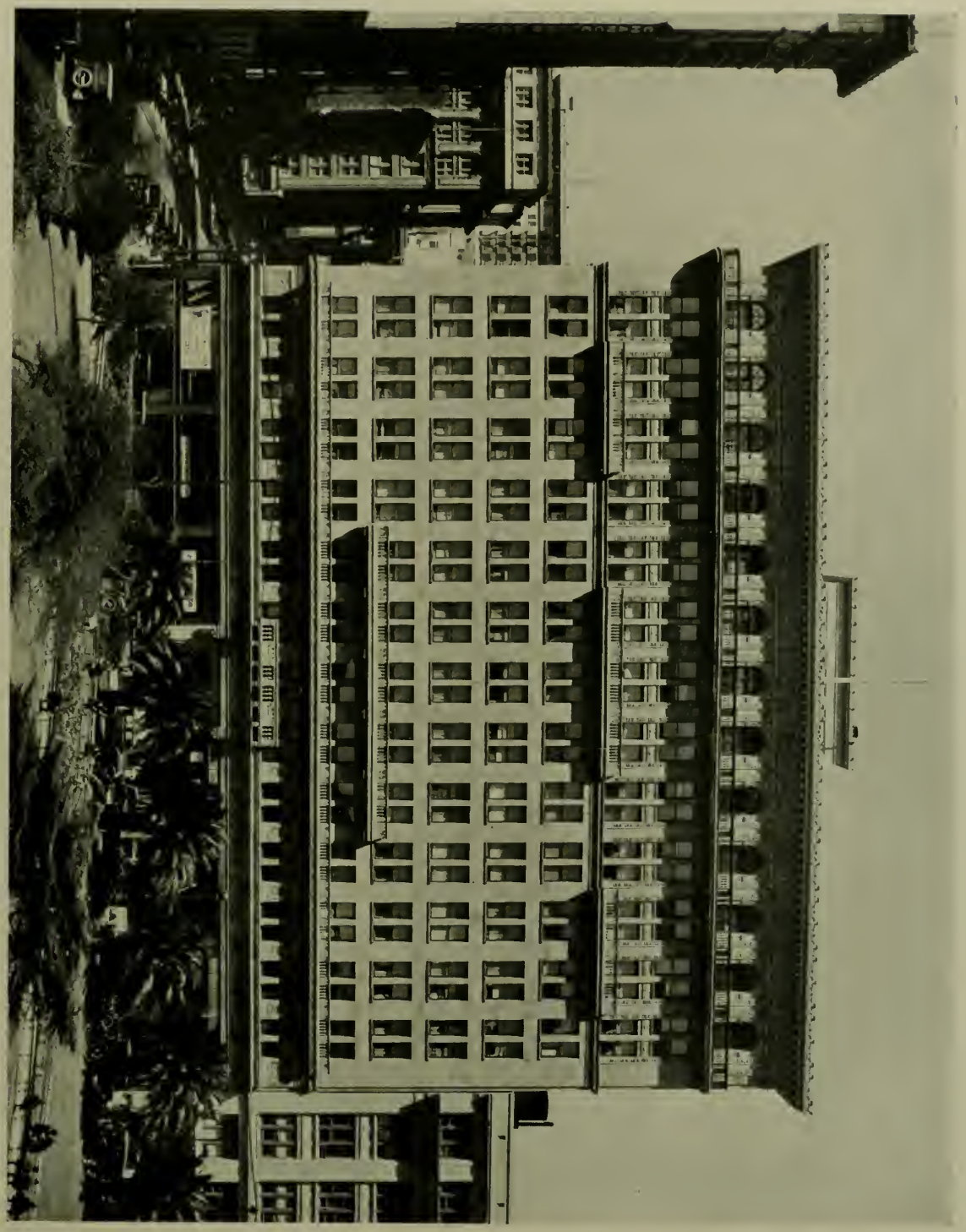
EUREKA JUNIOR HIGH SCHOOL, EUREKA, CALIFORNIA, JOHN J. DONOVAN, ARCHITECT



GRANT SCHOOL,
SAN FRANCISCO,
CALIFORNIA,
JOHN REID, JR.,
ARCHITECT

COURT, MISSION HIGH SCHOOL, SAN FRANCISCO, JOHN REID, JR., ARCHITECT

GOUGH SCHOOL FOR ORAL DEAF, SAN FRANCISCO, JOHN REID, JR., ARCHITECT



FITZHUGH BUILDING,
SAN FRANCISCO,
REID BROTHERS,
ARCHITECTS

A MODERN BATHROOM IN COLORED TILE

THE CALIFORNIA CLAY PRODUCTS COMPANY MANUFACTURES COLORED ART TILE OF THE GREATEST ARTISTIC VALUE FOR BATHROOMS AND MANTELS.

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OUR PRODUCT IS MADE TO HARMONIZE WITH ANY SCHEME OF DECORATION, EVEN TO SOAP-DISHES, TOWEL-HOLDERS AND OTHER MODERN BATHROOM ACCESSORIES.

UPPER: B. C. SCOTT RESIDENCE, SARATOGA, SYLVAIN SCHNAITTACHER, ARCHITECT; LOWER: TEMPLE EMANUEL, SAN FRANCISCO, SYLVAIN SCHNAITTACHER AND BAKEWELL & BROWN, ARCHITECTS

PAIGE MOTOR CAR COMPANY BUILDING, SAN FRANCISCO, SYLVAN SCHNAITTACHER, ARCHITECT

ABOVE: W. F. TURNBULL SCHOOL, SAN MATEO; BELOW: CENTRAL GRAMMAR SCHOOL, SAN MATEO
JOHN J. DONOVAN AND SYLVAIN SCHNAITTACHER, ARCHITECTS

NORTHEAST SCHOOL PASADENA CALIF.
JOHN MUIR SCHOOL WHITTIER CALIF.
LEWISTON HOTEL LEWISTON IDAHO
ROCKRIDGE SCHOOL OAKLAND CALIF.
ROCKRIDGE SCHOOL OAKLAND CALIF.
UNIVERSITY HIGH SCHOOL (CORRIDOR) OAKLAND CALIF.
ETHEL MOORE MEMORIAL OAKLAND CALIF.
MCKINLEY SCHOOL PASADENA CALIF.
UNION HIGH SCHOOL GLENDALE CALIF.
UNIVERSALS are mechanically right—positive and easy of operation. They have the distinct advantage of multiple or single operation. They answer every demand of ventilation from 1 to 100 per cent. They can be easily and safely cleaned from the inside.

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Information about the Donovan Awning Type Steel Window may be secured from the Truscan Steel Co., Youngstown, Ohio

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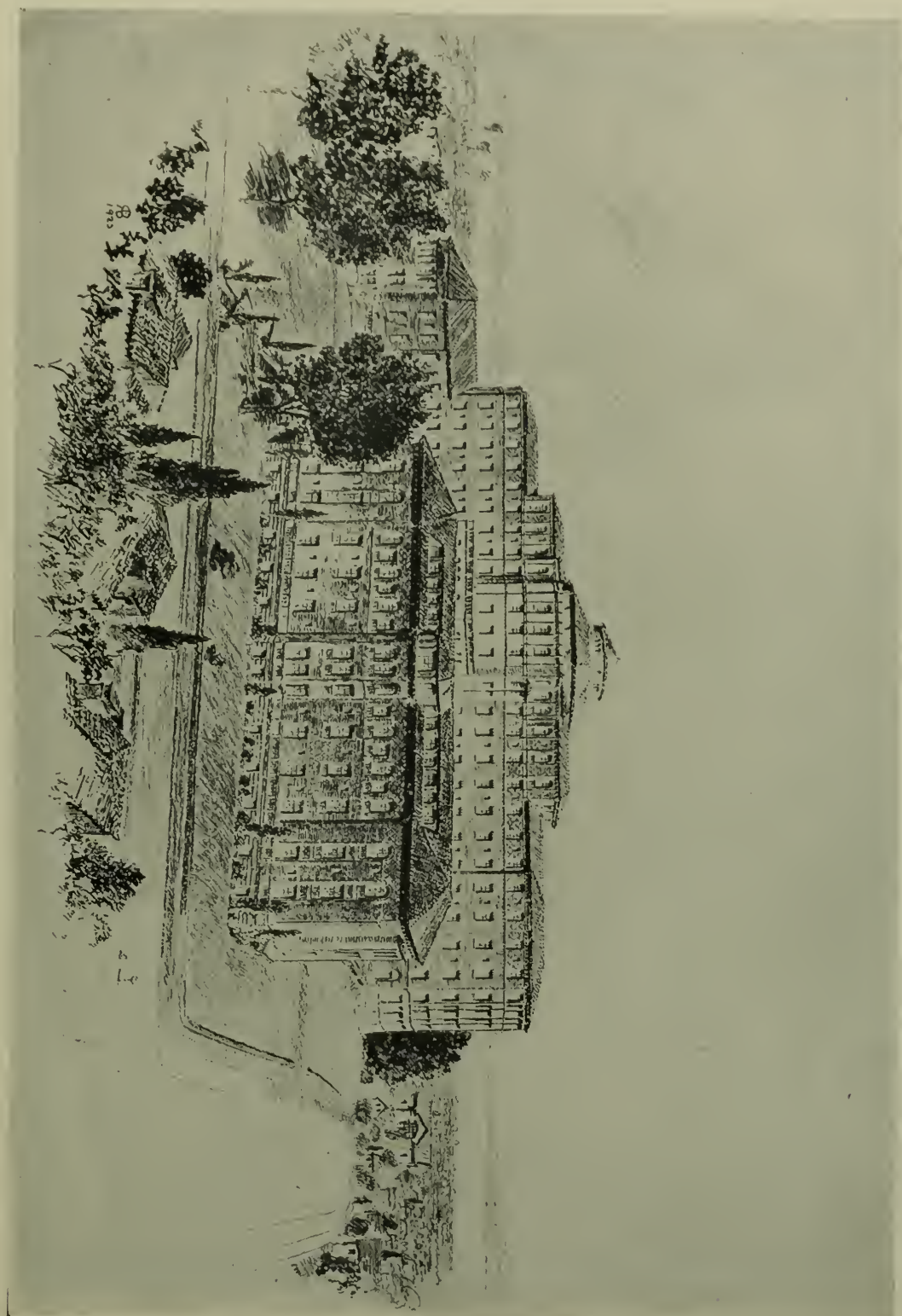
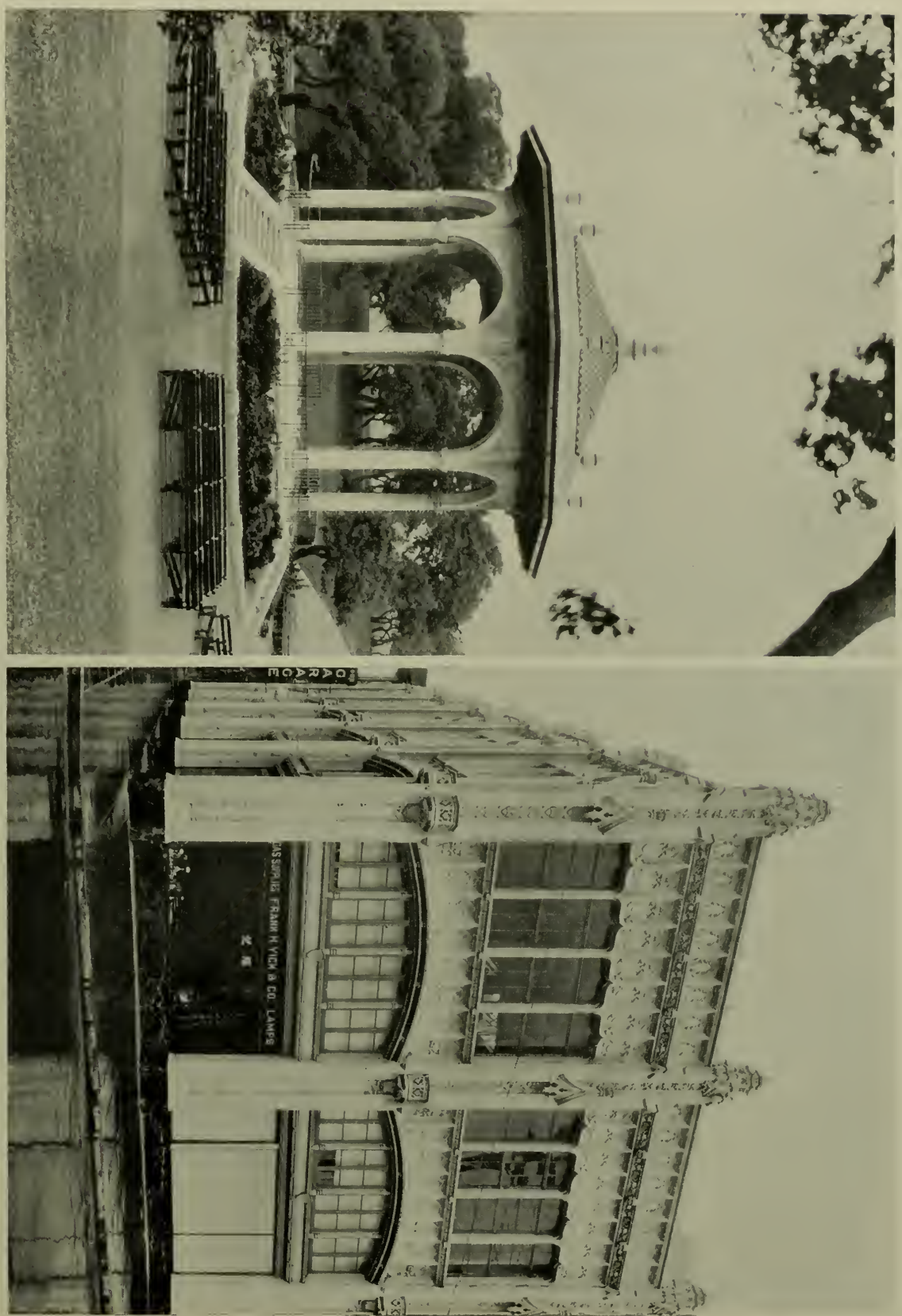
DENVER, COLO. CHATTANOOGA, TENN. CLEVELAND, OHIO KANSAS CITY, MISSOURI
ATLANTA, GEORGIA WASHINGTON, D. C.



GENERAL SCHEME FOR THE SAMUEL MERRITT HOSPITAL, OAKLAND, CALIFORNIA, REED & CORLETT, ARCHITECTS

UPPER: HEBERN ELECTRIC CODE BUILDING, OAKLAND, CALIFORNIA; LOWER: PATTERSON BANK BUILDING, REED & CORLETT, ARCHITECTS



LEFT: MUNICIPAL BAND STAND; RIGHT: HEBERN ELECTRIC CODE BUILDING, OAKLAND, CALIFORNIA, REED & CORLETT, ARCHITECTS

A Work of Art

cannot be delegated to one who has not demonstrated ability from a practical standpoint. Leading architects must necessarily be particular in the selection of men who execute their work. It is a question in the mind of the architect whether the execution of a beautiful design will be a success unless he has employed the services of a practical master plasterer who is responsible.

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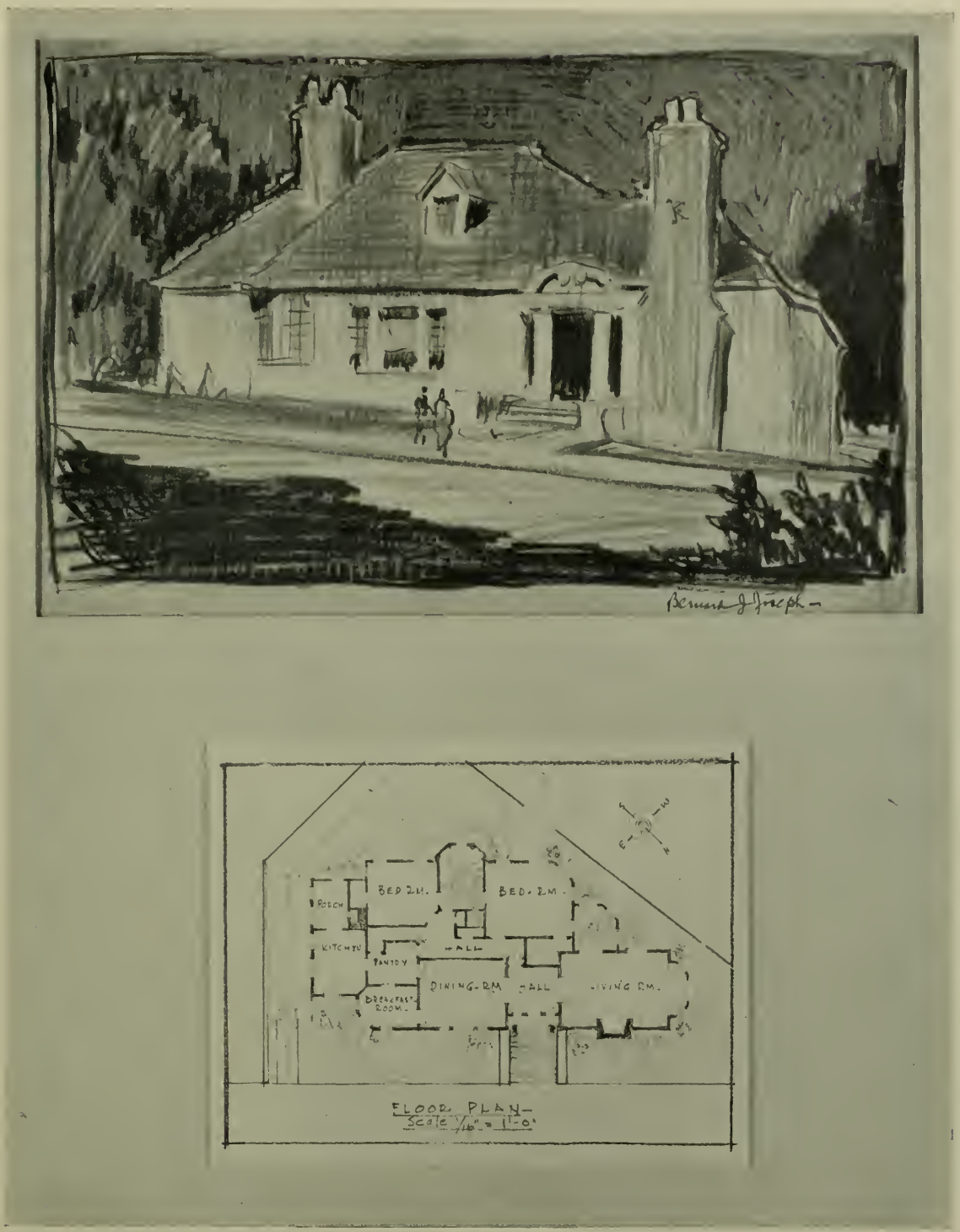


PLAN AND ELEVATION FOR RESIDENCE, SAN FRANCISCO, BERNARD J. JOSEPH, ARCHITECT

IN·MEMORIAM
BERTRAM·GROSVENOR·GOODHUE

TO ME, Bertram Goodhue was one of the most brilliant designers the country has ever seen. He was also a wonderful draftsman and one of the most lovable of men. Equally at home in Gothic, Spanish Colonial, or a purely individualistic fantasy such as the Nebraska State House, his personality was as fascinating, refreshing and inspiring as his work. In consequence I have always felt it to be a privilege to know him. I did not know him with any great degree of intimacy, however, our relations almost being of a casual nature or brought about by business association—which makes it all the more remarkable that he should have made so beautiful a drawing for me as the one here illustrated.

I at one time recommended him as consulting architect for the California Institute of Technology, for which institution I was at that time planning a building. This recommendation ultimately resulted in his being appointed the architect for additional buildings for this same institution. Upon being confronted with this unusual situation he came to my office very much distressed and embarrassed. "Grey, what do you want me to do?" he said, "I will throw up the job if you say"—which of course was absurd. It may have been somewhat in appreciation of my attitude in this matter, which was only that which any reasonable man would have taken, and he later made me this beautiful drawing in response to my request for a "thumb-nail sketch" for my guest book.

He constantly secured so many choice commissions that one day I said to him, "Goodhue, some day when you have time I want to take some lessons from you." "Lessons!" he said, "In what, pray?" "In salesmanship!" I answered. "Look here," he said, "You come out on the street with me and I'll buy you a magazine containing an illustration of a house I did; and I want you to know that my drafting expense on that house amounted to over $1200.00 more than I ever got out of it. Do you call that good salesmanship?" Nevertheless, the work constantly came his way in goodly quantities, but of course not owing to salesmanship, but because of his many other brilliant qualities.—ELMER GREY

·EDITORIAL·

THE ILLUSTRATIONS which appear in this issue of the PACIFIC COAST ARCHITECT have been selected from the San Francisco Architectural Exhibition with the object of giving a representative, if somewhat kaleidoscopic, idea of the Exhibition as a whole. An occasion such as this constitutes a sort of "stock-taking" of the profession; it has a value which underlies its pictorial, decorative surface.

To use another simile, it is a thermometer which registers the health of the building industry, and, in fact, of the general business life of the district. It would be unfortunate therefore, to let such a collection of exhibits, which have a cumulative significance, be scattered again to their various sources, without recording them further than in the memories of a limited number of visitors.

It is with this object in mind that examples were chosen from nearly all the exhibitors. An effort was made to avoid too much duplication. The interest and value of such a record lies in its thoroughness, in its showing what the standard is in every different type of building.

Aside from its historical and economic significance, it is impossible to refrain from a feeling of pride in the general high quality of architectural design and construction which is demonstrated in these pages.

THE death of Ray Coyle, on Easter Sunday, April 20, was a sad and untimely event. At the age of 37, he had already achieved a reputation more than local, and was but fairly started on a career that promised to be brilliantly successful.

Ray Coyle was a creative artist. The richness of his talent manifested itself in divers forms. His line drawings combined vivid imagination with a delicacy and firmness of touch and an unerring sense for decorative composition. His canvases showed the same decorative instinct, with true and lovely color values. And these qualities he carried into the business of interior decorating, which he made both a profession and an art.

By nature and circumstance, Ray Coyle was closely in touch with the esthetic side of architecture. It is significant that the recent exhibition not only contained several exhibits of his work, but the beauty of setting, so much observed and admired, was due in no small degree to his assistance and the hangings furnished from his workshop.

His loss will be well nigh irreparable to the Bohemian Club; the beauty and perfection of their productions has been more and more dependent on him, as he has grown ever more closely associated with the creative life of this Club, whose love of art is traditional; whose traditions are famous the world over. And the host of his friends will mourn the loss, not of the artist alone, but of the man—a wholesome, sweet personality; a frank, straight-forward nature; a clean, modest, manly character. Ray Coyle will be remembered with admiration, with love, with respect.

IT is peculiarly appropriate that the lovely drawing of Bertram Goodhue, an imaginary conception of Xanadu, Coleridge's City of Pleasure in his poem Kubla Khan, should now be published.

The sketch was made for a very unusual "Guest Book" belonging to Mr. Goodhue's close friend, Elmer Grey, and it is one of the best, if not the best, that ever came from his fluent pen, touched with the magic of his artist's imagination. Mr. Grey felt that the drawing should have a wider audience now that Goodhue is no longer here.

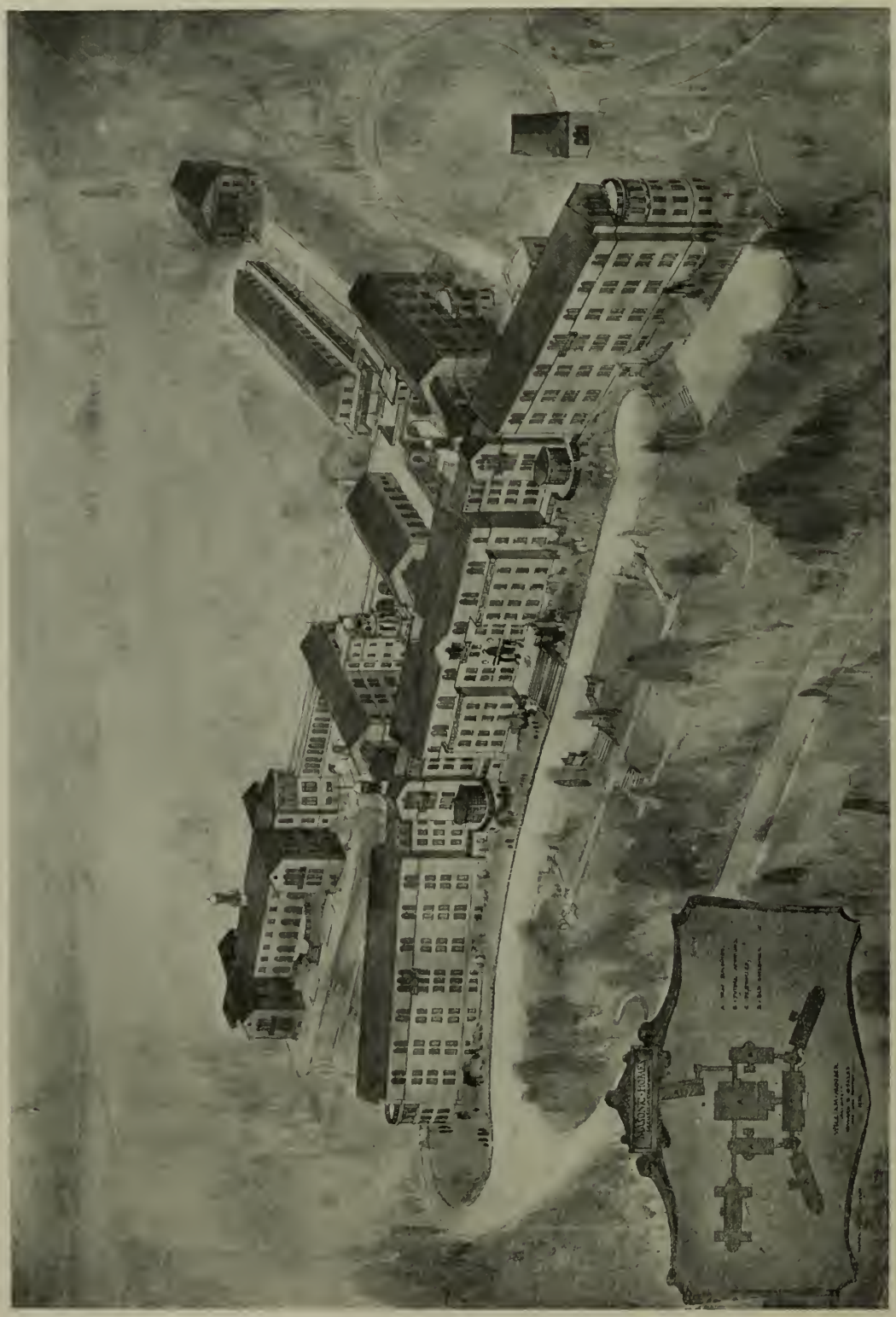
That multitude which has felt the spell of Goodhue's genius, and the profession which is proud to inscribe his name in its Roll of Honor, feel regret at his passing, mingled with thankfulness for the legacy of beauty he has left behind.

* * *

". . . And this is especially true of all objects which bear upon them the impress of the highest order of creative life, that is to say, of the mind of man;; they become noble or ignoble in proportion to the amount of energy of that mind which has visibly been employed upon them. But most peculiarly and imperatively does the rule hold with respect to the creations of Architecture, which being properly capable of no other life than this, and being not essentially composed of things pleasant in themselves—as music of sweet sounds,or painting of fair colors, but of inert substance—depend, for their dignity and pleasurableness in the utmost degree, upon the vivid expression of the intellectual life which has been concerned in their production."—*Ruskin*

LOBBY, BANKERS COUNTRY CLUB, SANTA BARBARA, WILLIAM MOOSER, ARCHITECT

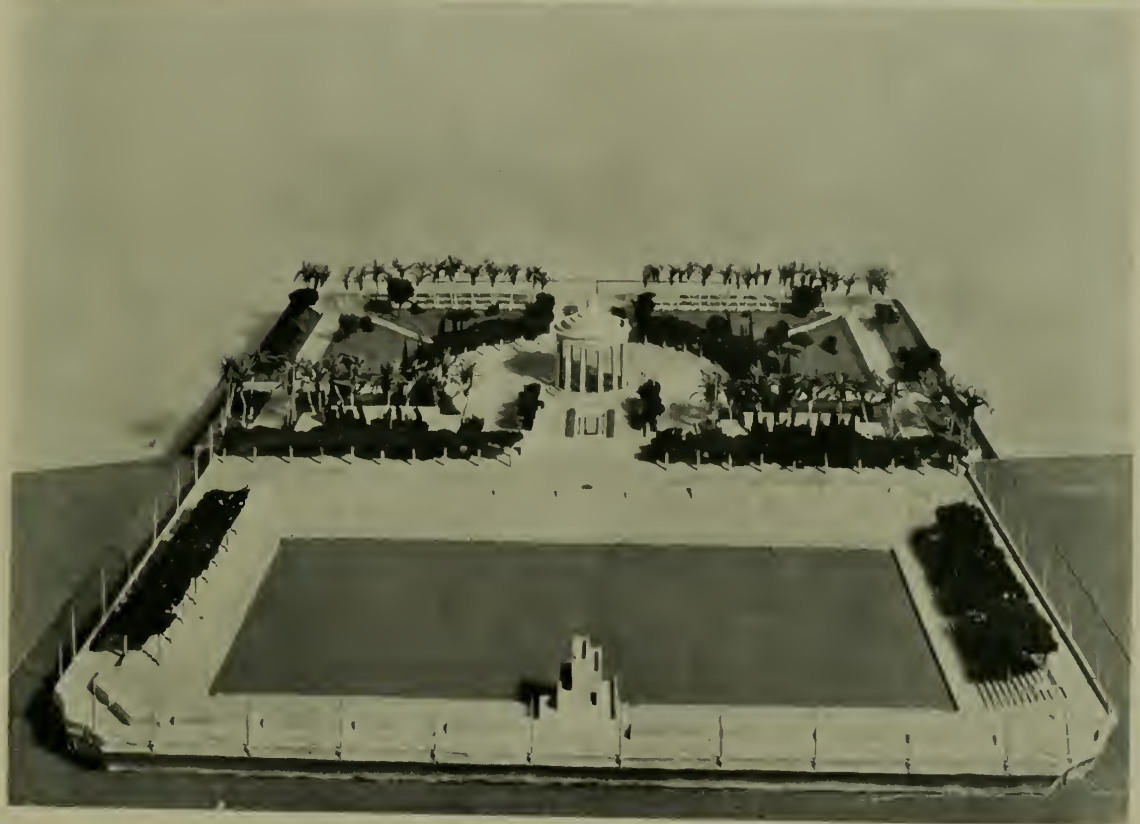
VERANDA, BANKERS COUNTRY CLUB, SANTA BARBARA, WILLIAM MOOSER, ARCHITECT



MASONIC HOME, DECOTO. WILLIAM MOOSER, ARCHITECT, E. G. BOLLES, ASSOCIATE

ABOVE: HOME FOR INCURABLES, NEW YORK CITY; BELOW: FACADE OF COL. POOLE'S RESIDENCE, PEBBLE BEACH, LEWIS P. HOBART, ARCHITECT

ALEXANDER BUILDING, SAN FRANCISCO (FOR CROCKER ESTATE), LEWIS P. HOBART, ARCHITECT



ABOVE: STEINHART AQUARIUM, GOLDEN GATE PARK, SAN FRANCISCO; BELOW: WAR MEMORIAL FOR THE TERRITORY OF HAWAII, LEWIS P. HOBART, ARCHITECT

MAIN ENTRANCE LOBBY, STEINHART AQUARIUM, GOLDEN GATE PARK, CALIFORNIA, LEWIS P. HOBART, ARCHITECT

ABOVE: INTERIOR OF LOGGIA, W. H. CROCKER RESIDENCE, HILLSBOROUGH; BELOW: JESUIT FACULTY BUILDING, SAN FRANCISCO, CALIFORNIA, LEWIS P. HOBART, ARCHITECT

SAN FRANCISCO STOCK EXCHANGE, MILLER & PFLUEGER, ARCHITECTS

MARIN MUNICIPAL WATER DISTRICT BUILDING, J. W. DOLLIVER, ARCHITECT

VAULT FOR MORRIS HYMAN ESTATE, SAN FRANCISCO, HYMAN & APPLETON, ARCHITECTS

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

The next meeting will be held Tuesday, May 20, 1924, in the Architectural Club Rooms, 77 O'Farrell street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Saturday evening, April 12th, at 7 p. m., in the rooms of the Bohemian Club. The meeting was called to order by President J. S. Fairweather.

The following members were present: C. W. Dickey, B. J. Joseph, E. H. Hildebrand, J. G. Howard, Earle B. Bertz, Chester H. Miller, W. R. Yelland, P. J. Herold, Edw. G. Bolles, F. H. Meyer, G. F. Ashley, W. B. Faville, H. T. Howard, A. J. Evers, John Reid, L. M. Upton, S. D. Willard, Wm. Mooser, E. E. Coxhead, S. L. Hyman, J. S. Fairweather, Herbert Schmidt, Morris B. Bruce, Wm. C. Hayes, R. A. Herold, Harris C. Allen.

The Chapter was fortunate enough to have as its guests Mr. Colbert Coldwell, President of the Chamber of Commerce, San Francisco; Mr. Maynard Dixon, the well known artist; Mr. Austin Sperry, Mr. Chas. Bulotti and Mr. Uda Waldrop of the Bohemian Club.

MINUTES

The minutes of the previous meeting were approved as published.

BUSINESS

Delegates were elected to attend the Annual Convention in Washington, May 21, 22 and 23, 1924. The following were elected: Messrs. Charles Peter Weeks, John Galen Howard, Albert J. Evers, E. E. Coxhead, S. Schnaittacher, J. S. Fairweather.

The Secretary reported that the San Francisco Engineering Council has passed at its meeting of April 8th a resolution supporting the proposed change in the form of the United States Government placing an architect in charge of building operations of the government. This is the form endorsed by the Chapter at the January meeting and is outlined in the Jones-Reavis bill as distinct from the "Brown Bill" form of government reorganization. Notice of the resolution will be forwarded to Washington to the proper authorities.

The meeting being in the nature of a dinner rather than a business meeting further formalities were dispensed with and the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

* * *

After dinner those present had the privilege and inspiration of hearing from Mr. W. B. Faville, President of the American Institute of Architects, Mr. Coldwell and Mr. John Galen Howard; their optimism and broad vision gave a glimpse of San Francisco's future and the probable development of our profession. One of the most enjoyable features of the evening were the musical numbers given by Messrs. Bulotti and Sperry, accompanied by Mr. Uda Waldrop. The enthusiastic applause and calls for encores gave evidence of the delight of those present. The evening proved an appropriate termination to the Exhibition of Architecture and the Allied Arts which was held April 7th to 12th in the Club Rooms of the Bohemian Club under the joint auspices of the American Institute of Architects, San Francisco Chapter, and the Bohemian Club.

Members of the Chapter and all members of the profession owe a debt of gratitude to the Bohemian Club, to the members of the Exhibition Committee and to all the exhibitors who helped to make the Exhibition a success. It is to be hoped that we will from now on have an annual exhibition to show architecture to the public, to stimulate progress and, last but not least, to bring fellow architects into closer sympathy and co-operation.

The Secretary offers the following for consideration:

"If he writes a letter, it is too long; if he sends a postal, it is too short; if he edits a pamphlet, he's a spendthrift; if he goes to a committee meeting, he's butting in; if he stays away, he's a shirker; if the crowd is slim at luncheon, he should have called the members up; if he calls them up, he's a pest; if he duns a member for his dues, he is insulting; if he does not collect them, he's crazy; if a meeting is a howling success, the entertainment committee is praised; if it's a failure, the Secretary is to blame; if he asks for suggestions, he's incompetent; if he doesn't, he's bull-headed.

Ashes to ashes,
Dust to dust,
If others won't do it,
The Secretary must.

* * *

AN IMPROVED SCHOOL WINDOW

MANY school superintendents and architects at the Chicago convention of the N. E. A. voiced their approval of the Truscon Donovan Awning Type Window. This was a window which fully met the requirements of school ventilation and daylighting.

Its operation is most simple—movement of the bottom sash simultaneously opens or closes the upper sashes. Or, release a catch and bottom sash operates independently, leaving the upper sashes in any position. Each sash is self-balanced. No window poles to use, no tugging or straining. An incentive to better ventilation of school-rooms. The result means fresh air in any volume without drafts.

When it comes to daylighting this window is extremely efficient. Government codes require a window area equal to 20 per cent of the floor space. Shades on ordinary windows defeat the purpose of this law. In the Donovan Awning Type Window the shades are attached to the sashes and the daylight comes in both directly between the open sashes and by reflection from the ceiling.

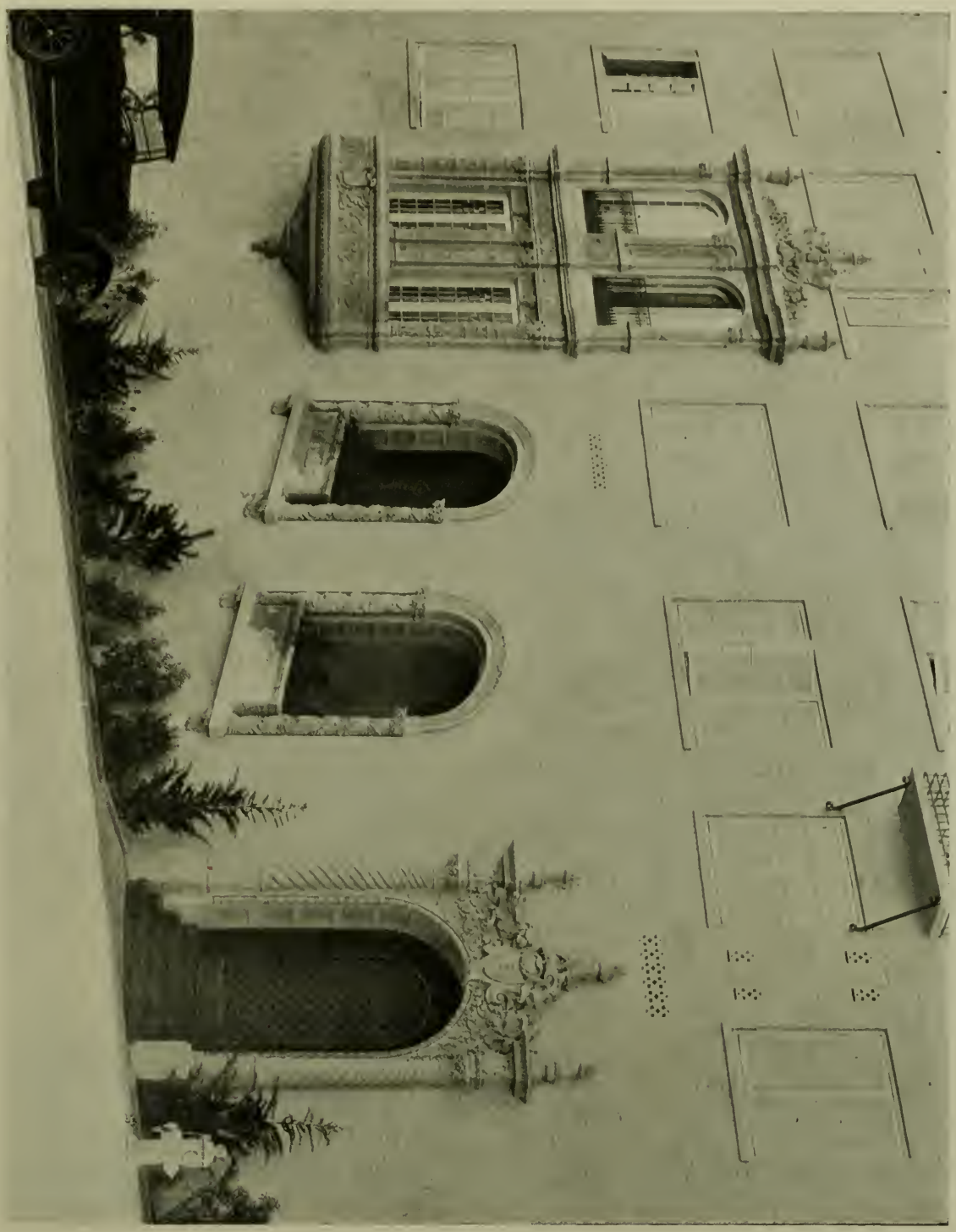
The window was designed especially for schools by John J. Donovan, well known school architect, who had devoted years to the study of the problem. It has been perfected through the close co-operation of the Truscon technical experts. It is an all-steel, fireproof, weathertight window free from depreciation or repairs.

School boards, superintendents and architects should get detailed information on this improved type of school window.

UPPER: THEATRE-HOTEL AND STORE DEVELOPMENT AT SAN MATEO FOR B. GETZ, MORROW AND GARREN, ARCHITECTS
LOWER: THREE RESIDENCES, SAN FRANCISCO, WILLIAM A. NEWMAN, ARCHITECT

Noah Williams' Restaurant
at San Mateo
Designed for B. Getz by Morrow & Garren - Architects - S.F.

AMERICAN LEGION AUDITORIUM, SAN FRANCISCO, MORROW & GARREN, ARCHITECTS



FACADE
CLOISTER
APARTMENTS,
SAN FRANCISCO,
HENRY C. SMITH,
ARCHITECT

LEFT: VIEW OF ENTRANCE FROM LOBBY; RIGHT: CORRIDORS AND STAIRWAYS CLOISTER APARTMENTS SAN FRANCISCO, HENRY C. SMITH, ARCHITECT

LEFT: SHOW WINDOW, GOLDEN GATE CLOAK & SUIT HOUSE; RIGHT: FIXTURES, GOLDEN GATE CLOAK & SUIT HOUSE, OAKLAND, E. W. CANNON, ARCHITECT

FLORENCE AVENUE SCHOOL, LOS ANGELES ARTHUR W. ANGEL, ARCHITECT MC DONALD & DRIVER, GENERAL CONTRACTORS

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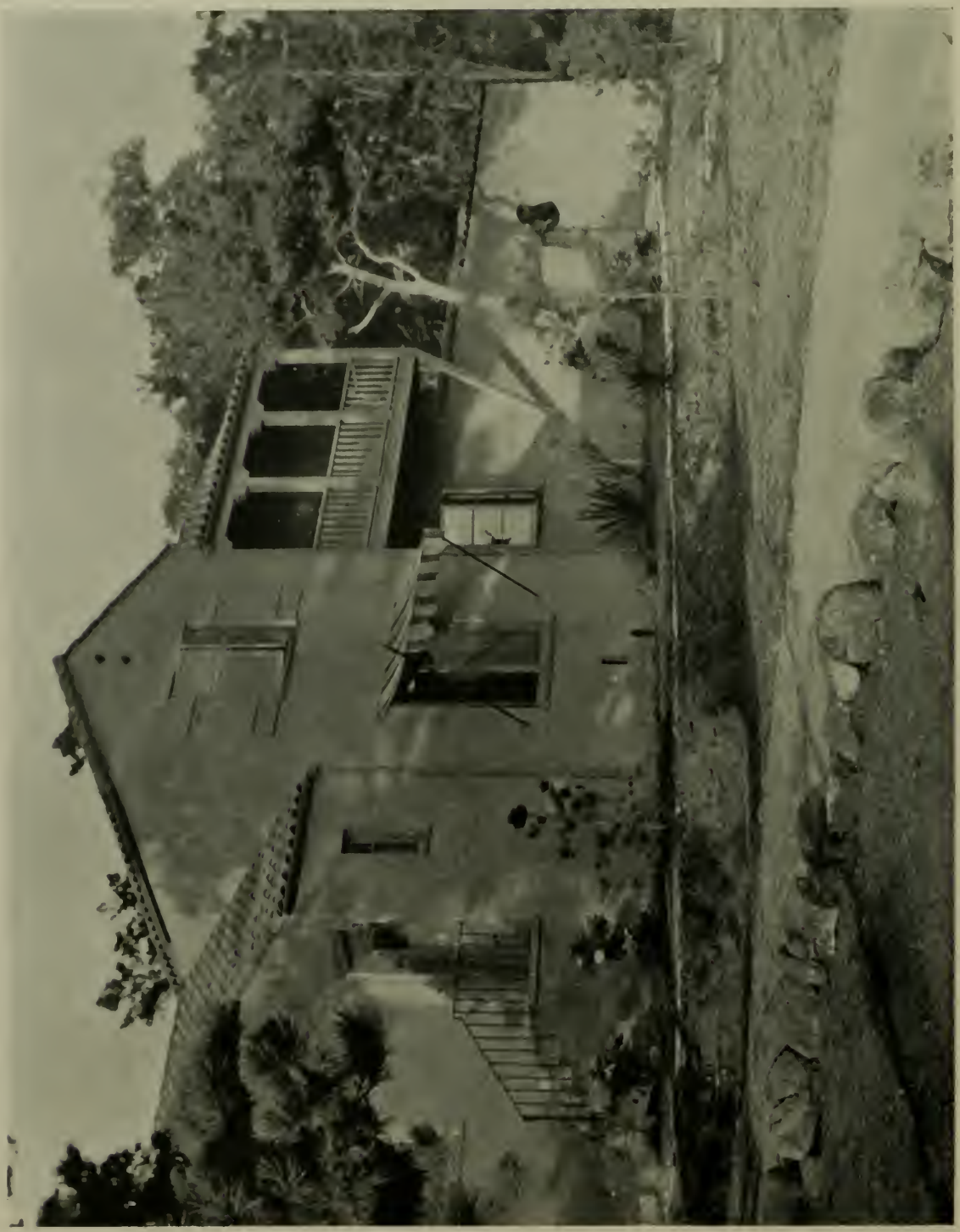

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A LETTER ABOUT WOODEN SHINGLES

Mr. A. L. Perkins, *President*,
Affiliated Berkeley Clubs, Berkeley, California.

DEAR SIR: It has been announced that the Affiliated Berkeley Clubs has conducted an investigation of the merits of the various roofing materials which have been the subject of so much discussion since the Berkeley Conflagration of September 17th, 1923. I have become acquainted with the results of your efforts as these have been reported in the columns of the Berekley *Daily Gazette*. It thus appears that your organization, like the "People's Shingle Club," which was represented at your meeting of April 1st by Mr. Frank V. Cornish, is advocating the adopting of an ordinance which will permit the laying of roof coverings of wooden shingles in Berkeley; when laid according to certain specifications.

In your investigation of the merits of the various roofing materials concerned I fail to find that you made any effort to consult with, or avail yourselves of the experience of, the technical departments and laboratories of the Company with which I am connected, and which manufactures and sells on the Pacific Coast far more prepared roofing than all other manufacturers and selling agents of prepared roofings. At the laboratories of The Paraffine Companies, Inc., in the neighboring town of Emeryville, there have been performed over a period of the last twenty years, hundreds of fire tests of roofings and results have been obtained which would have been of inestimable value to your investigating committee.

It has been demonstrated to your organization that both shingles and the Class C Roofing will burn. The conclusion which apparently has been drawn, is that there should be no distinction made in their use as roofing materials; that to prohibit the use of the inflamable shingles and permit the use of Class C Roofing, which also will burn, is an unfair discrimination. There are countless citations, however, which might be quoted to show the wisdom of prhibiting the use of the wooden shingle, at least in its present non-resistive state. Quoting from the report of the National Board of Underwriters on the Berkeley Conflagration, which report bears the date of October 10th, 1923:

"Of the 594 buildings totally destroyed, 540, or 92½ percent, had roof coverings of wooden shingles. Of all the factors entering into the rapid spread of the conflagration, not excluding the high wind and the weak water system, this was of greatest weight. Had roofs been covered with fire-resistive material the conflagration would never have attained serious proportions."

This report was made by engineers whose business is the study of fire prevention.

To explain further why and how the wooden shingle acts in spreading conflagration the following is quoted from the same report:

"Motion pictures taken during the fire show exactly how wooden shingles contributed to its spread. Under the influence of the high wind, burning shingles were carried from roofs of buildings already well involved by the fire and deposited on other shingle roofs which in turn quickly burst into flames. Shingles are just light enough to be carried some distance by even a moderate wind and just heavy enough to remain on fire for some time. Through the effect of age, rain and sun, wooden shingles crack and curl up, forming a surface peculiarly well suited to receive flying brands and start a fire."

It is easily seen that neither any method of laying the

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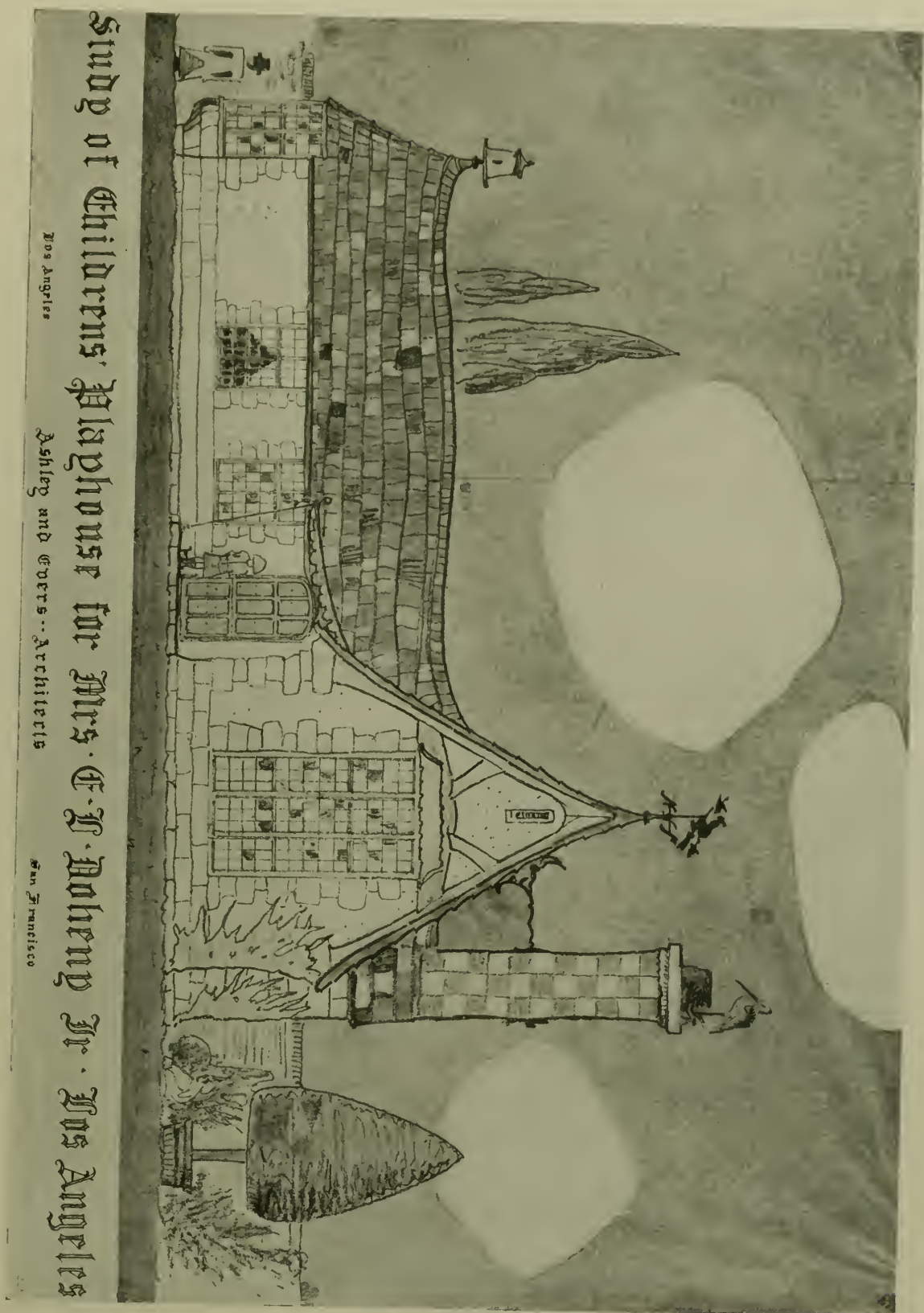
shingles nor any improved shape or thickness of the wooden shingle can be expected to overcome these fatal shortcomings. The "fireproof shingle" is the dream of inventors—but so far no practical fireproof wooden shingle has ever been found, despite almost untold work on the subject.

Mr. Cornish said at a meeting of your organization, "we have been getting along under these conditions for years, have been putting the fires out (the roof fires of frequent occurrence) and I guess we can continue to do so." This argument is sound, so far as it goes; but it fails to account for the fact that the property owners and the tax payers pay for the losses of such fires, however small, and for the cost of putting them out; and sometimes our very good fire department is powerless to put them out—as was evidenced on Spetember 17th.

It is reported that Mr. R. F. Hammatt stated at the April 1st meeting of your Club that the present roofing ordinance in Berkeley adds from $170 to $200 to the cost of roofing a house in Berkeley. The lowest total cost to the owner for roofing the five room bungalow type of house in conformity with the present ordinance, inclusive of the close roof sheathing boards required, is about $65, and an average eight [*Continued on page* 102

RESIDENCE OF CHARLES LUX LEWIS, SAN FRANCISCO, JOHN K. BRANNER, ARCHITECT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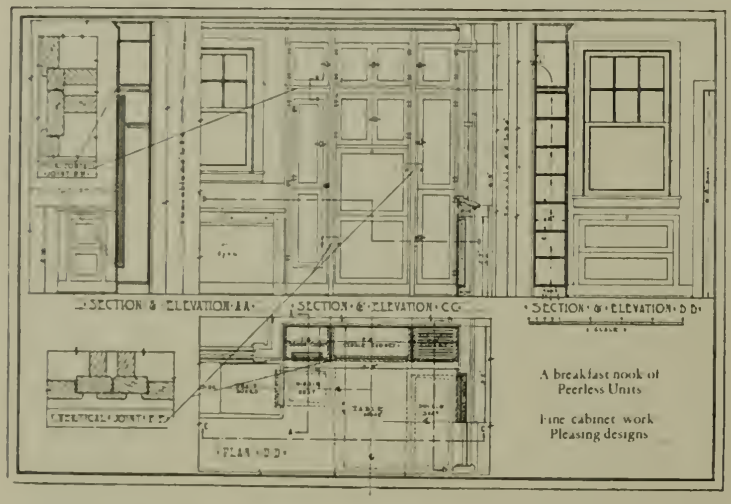
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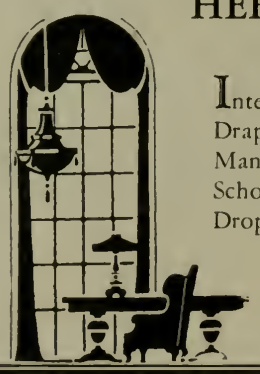
Continued from page 95 room, two-story house may be roofed withthe latest type of asphalt-felt strip shingles for about $200. The statement then, that the present ordinance adds from $170 to $200 to the cost of roofing a house in Berkeley can only be characterized as a declaration on the part of the lumber interests that they not only give away their shingles and supply gratis the labor for laying them, but that a cash bonus which may exceed $100 per house frequently goes with the wooden shingled roof!

I trust you will see from the above that the activity with which the campaign has been waged against the present city ordinance has led to the wildest of statements, not alone as to the alleged additional costs of the roofings required under the present ordinance, but also has brought out a vast volume of misinformation as to the fire resisting properties of wooden shingles and the Class C roofings. In effect, a fire test with a match and a piece of prepared roofing is pitted against the magnificent scientific equipment of the Underwriters' Laboratories, and slurs are cast on that body of bracketing its name, Laboratories, in derogatory quotation marks.

I believe the efforts of the Affiliated Berkeley Clubs in this matter have been inspired by a desire to deal fairly with all parties. I cannot but feel, however, that in your attempt at fair dealing you have been misled by taking for granted the apparent evidence of tests which on deeper and longer investigation would have led to an opposite conclusion, that you have failed to call upon those who have, through hundreds and thousands of tests, developed fire resistant roofings to a recognized status in this country and that your attempt to be fair to the wooden shingle has misled you into being unfair to the best interests of the people of Berkeley, whom you are really seeking to serve.

The use of roofings of the asphaltic type is well shown by statistics—annual production has attained equality with production of wooden shingles as far back as 1914. The Paraffine Companies, Inc., feels assured that bituminous roofing materials, owing to their economy and other merits will continue to increase in production and use in the future, regardless of ordinances, just as in the past. This Company, however, is unwilling to see the people of Berkeley so misled by the reports of facile tests and extravagant statements that they may become the victims of another September 17th. And so long as this Company possesses data which will tend to obviate the repetition of such a stupendous loss, it is deemed only a public duty to publish such information and thereby uphold the Council of the City of Berkeley in relation to the ordinance which was very wisely adopted in accord with the best advice forthcoming after the Berkeley conflagration. The Paraffine Companies, Inc., Dozier Finley.



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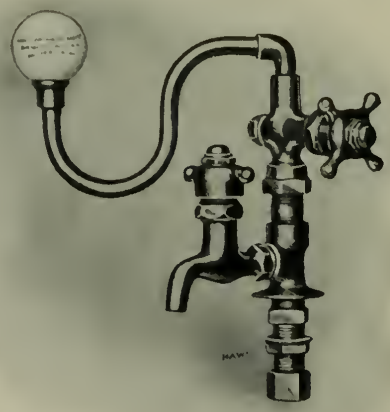

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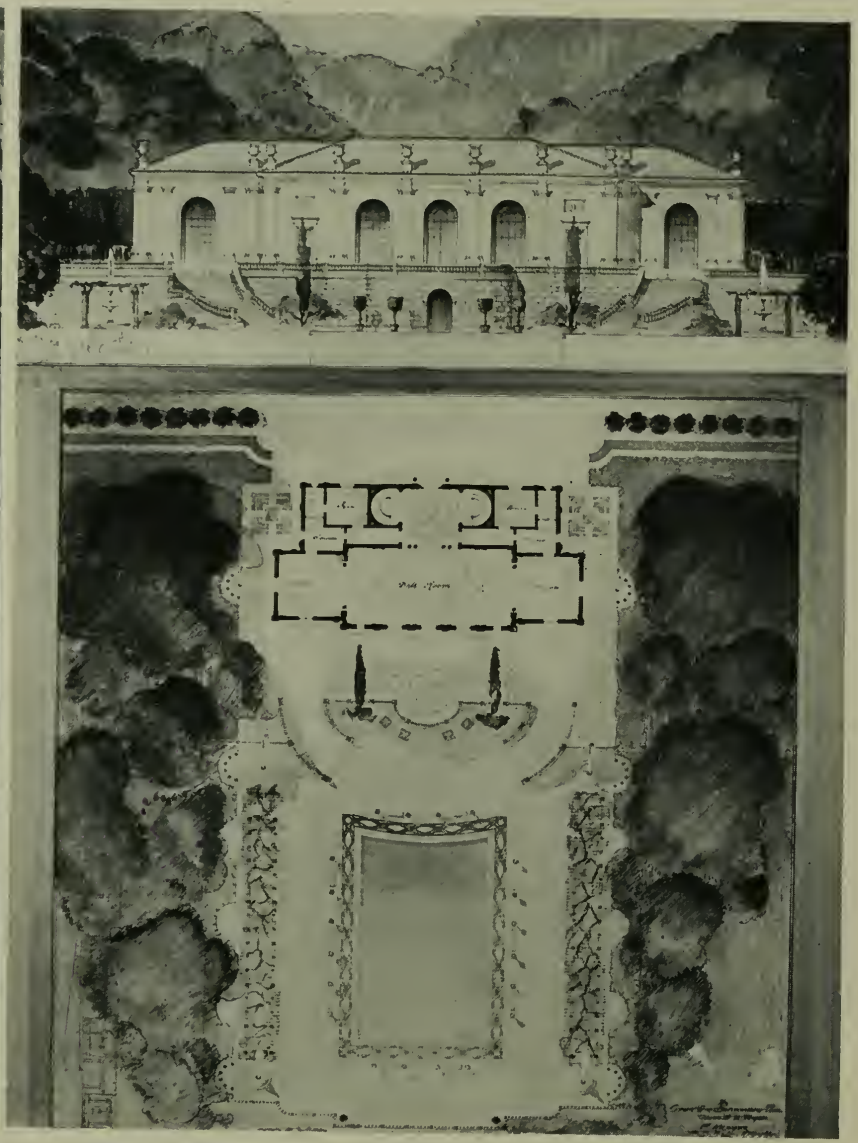

ATELIER DRAWING BY F. KRUGER, SAN FRANCISCO ARCHITECTURAL CLUB

Continued from page 10 ties toward this end go far beyond mere replanting: fire protection, scientific lumbering, the fighting of tree pests—these are only a few of the problems to be met.

Aside from this essentially practical purpose, sentimental demands of the community are met by the preservation of strips of virgin timber along the state highway for the delight and wonder of those who ride through this region. Some of the largest and most beautiful examples of redwoods to be found in California are thus preserved for the future. Birds, streams, game will flourish just as lustily under the shelter of second growth redwood as in a virgin forest. And, those who look far enough into the future can sense a time when even the unravished forest will succumb to natural causes. Most of the felled monarchs are not only "ripe," but often filled with evidence of slow decline. True, their dissolution might take centuries, but their ultimate disintegration points a moral: the individual is nothing, the race everything. And it is heartening to know that the race of redwoods is on the road to preservation even if some of the sensational examples of their glory are passing. The flash of trout in the streams, the soft thunder of quail from the bush, the fragrance of easter lilies or lupines at their appointed season, will be the heritage of the next generation as it has been ours. And it will be the heritage of the generations that come after it, for all time, if the germ of reforestation fostered by the California Redwood Association bears fruit.

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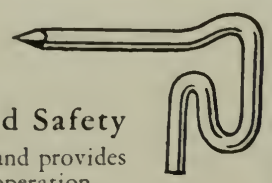

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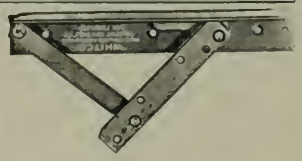

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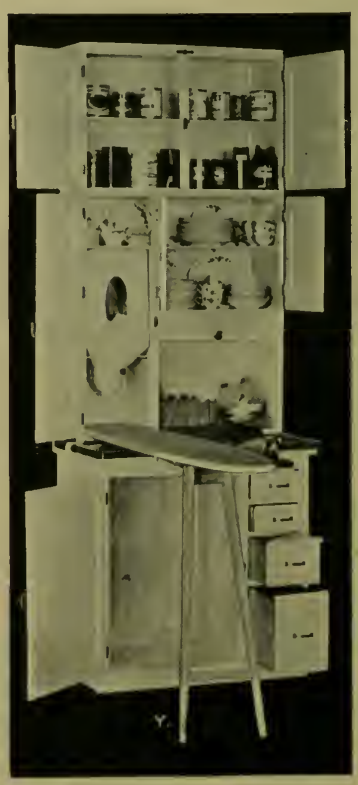

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A COUNTRY HOUSE IN EARLY CALIFORNIAN STYLE

[BY HENRY W. HALL, A. I. A.]

IN THE making of "Dias Dorados," the Ranch estate of Mr. Thomas H. Ince, in Beverley Hills, California, the architect has accomplished an unusual thing. There is the designer who clings with favor to the old motifs, who uses always, with creditable favor, what he deems fine in the study of archaeology. He never profanes an architectural ideal. His work is always pleasing and admirable, but very often, the finest features of his work are not self-creative. Then, alas! there is the designer who scoffs at "precedent," who makes claims to originality to such an extent that he divests his mind of all that is splendid and inspirational.

Mr. Roy Seldon Price, the architect of "Dias Dorados," is not in a class with either of these. He belongs to that class of designers who can be original without offending. His work shows a strong sympathy with the finest principles of design, coupled with a certain freedom—refreshing, human—whimsical, but never bizarre.

Early California architecture has been his inspiration. The ranch buildings are built of hollow tile, plaster and rock. The spirit of the pioneers is expressed in the natural rock work and security of construction. The low roof lines and broad arches hark back to the simple spirit of the padres. The general crudity of the place is its greatest charm.

The floor plans of the main residence reveal a very compact provision of living space, with-

ARBOR BEHIND GARDNER'S COTTAGE, THOS. H. INCE RESIDENCE, ROY SELDON PRICE, ARCHITECT

FROM HALL TO PATIO, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

out sacrifice, giving the low, simple ranch effect on the exterior.

This building contains thirty-five rooms and ten bathrooms. The living room is 28x45, with East, West and North exposure to city, mountains and canyon. At the west end of the room, a picture window, 15x9, gives a beautiful view of the canyon in the distance. On the south wall, a Spanish tapestry conceals a pipe organ chamber. The furnishings are akin to the spirit of the more prosperous early California family. The floors are of hand-hewn oak. On the north wall, a small tapestry conceals a door which leads to a rock billiard room on a lower ground level. The east exposure reveals wading and swimming pools, designed to the lines of a natural lake. This construction has not been completed; neither has the landscaping.

The dining room, 19x28, looks out into the canyon and into the patio. The fireplace in this room, unaffected and unadorned, is truly a keynote of early California building. A hole in the wall, framed with rough dressed stones, flush with the plaster. Above, a quaint shelf carries a ship model with a concealed rose lamp which silhouettes the tracery of sails and spars against the plaster background. At the ceiling, over this, a trophy case (inspired by the old Spanish food cabinets), with light iron-grilled doors, thru which gleam fine old silver plates and trophies.

These grilled doors are exquisite in detail and were made, with other grille work, on the site, by Mexicans, under the architect's direction and at a surprisingly low cost.

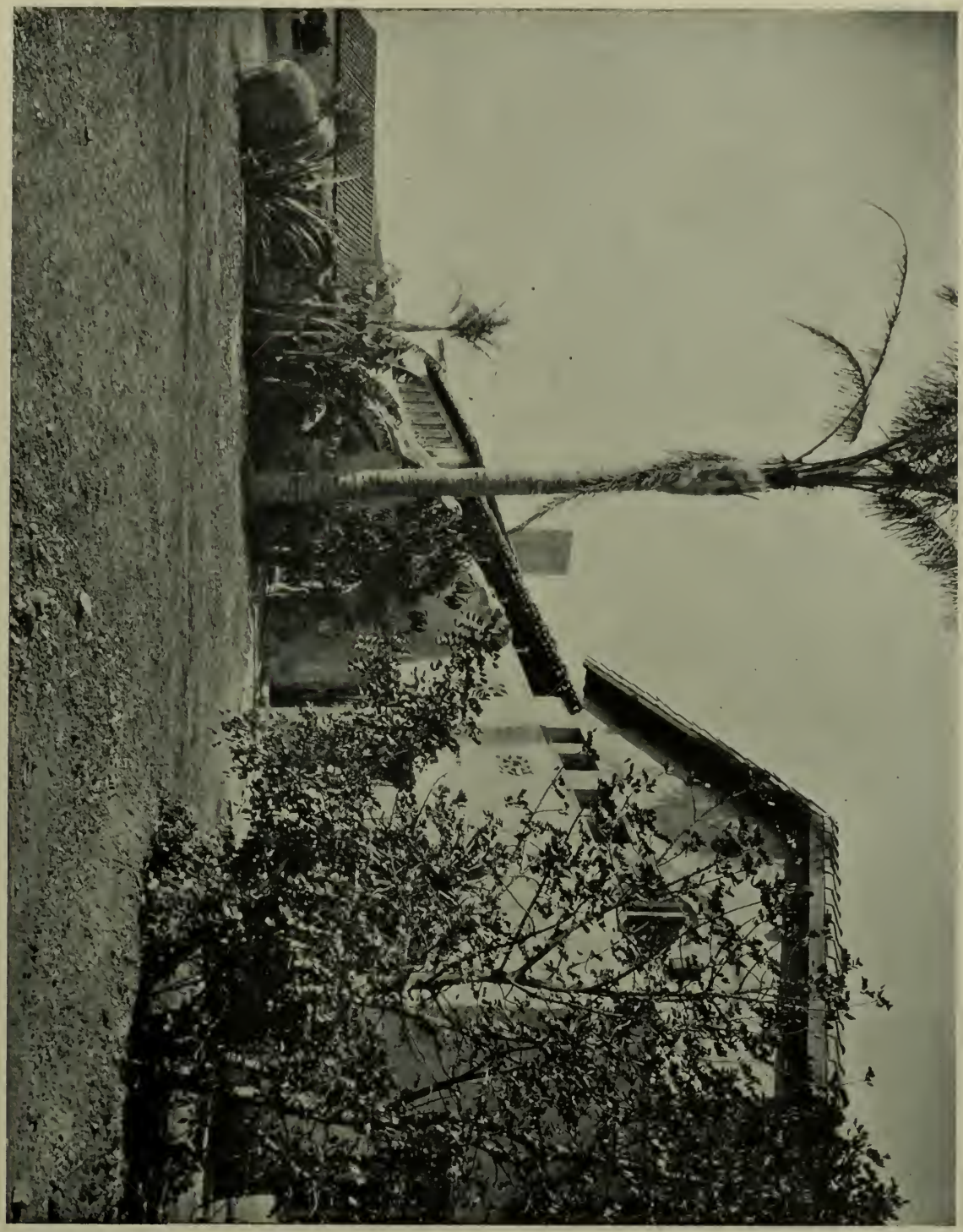
On the interior walls of the patio cloister, are painted in dim colors, gay Spanish characters. At one end of this section, two fighting cocks flaunt their dispositions. These paintings appear to have been there for centuries. Just under the cocks, and over the door to the main hall, are the typical Spanish niches, holding quaint miniatures from Mexico.

The lighting fixtures in this residence prove well a mistake so often made in recent work—the mistake of repeating the same designed fixture in a room. Mr. Price has not been satisfied with beautiful fixtures, carefully placed, but in each room, by contrast and balance of texture, color and form, he has made his fixtures as interesting as his murals and tiles.

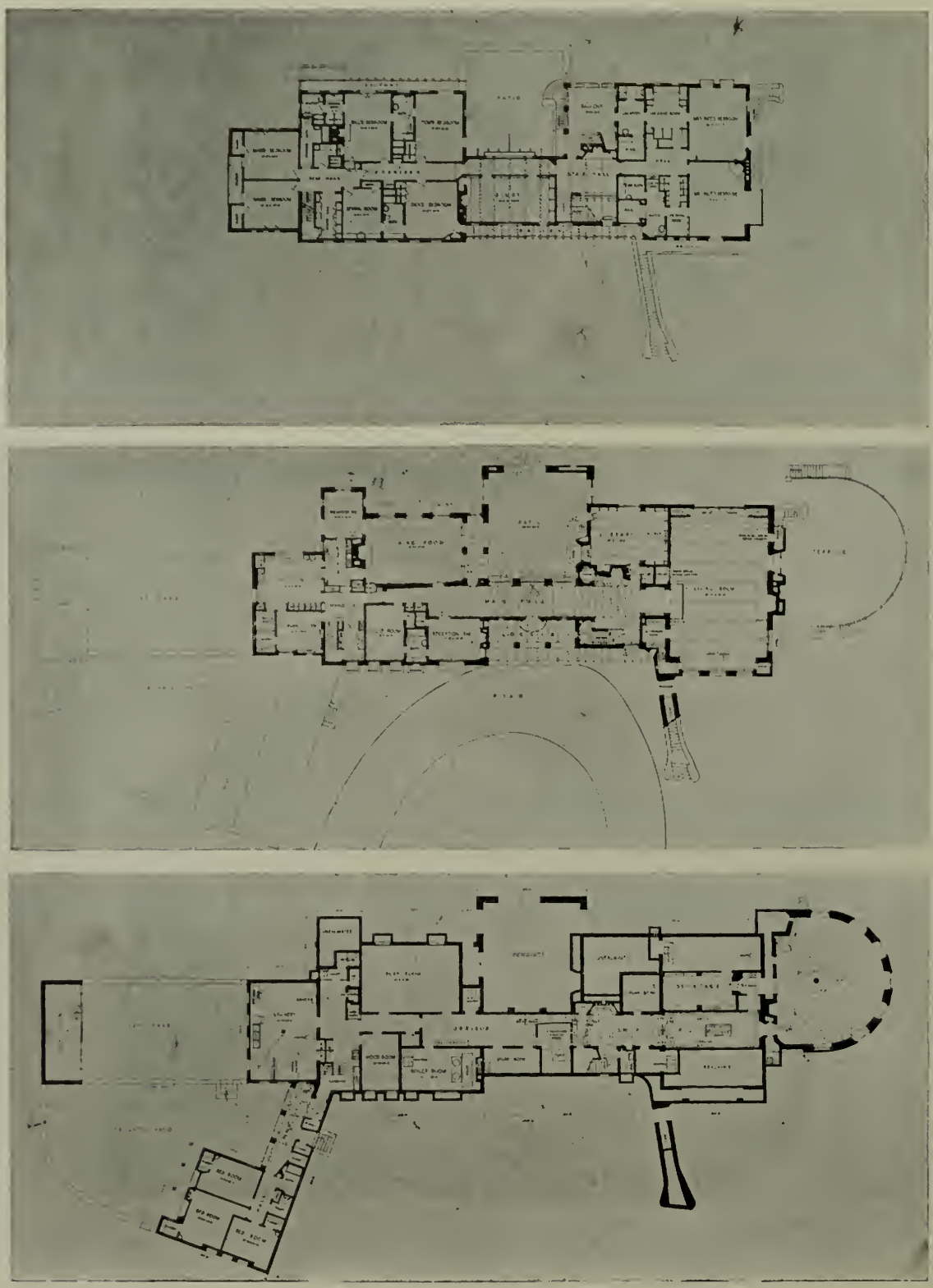
The breakfast room, to my mind, is the happiest room of all. The tile floor, now delicately, then more brilliantly shaded in a harmony of colors, is delightful. The furniture is of yellow antique laquer, with simple, woven buckskin seats. The windows are curtained with unbleached theatrical gauze, trimmed, unconventionally, with colored yarn. This room has a view of the sea, canyon and mountains. From it one steps thru an intimate little garden, filled with flowers and the music of a playful fountain, into a pleached arbor of flowering peach trees. This arbor borders the bowling green.

The kitchen has a feature typical of the designer. On cupboard doors, vegetables and a variety of fowl are painted in brilliant color. The general woodwork is stained sage green, varnished flat.

Automatic refrigerators, electric ovens, plate warmers, Hoosier cabinets and every necessary equipment have been so compactly planned and built into this kitchen that [*Continued on page 23*



RESIDENCE OF
THOS. H. INCE.
THE ROCK STAIRWAY
LEADS FROM
MR. INCE'S SUITE
TO POOL.
ROY SELDON PRICE,
ARCHITECT



FLOOR PLANS, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

ROCK STAIRWAY,
THOS. H. INCE
RESIDENCE.
ROY SELDON PRICE,
ARCHITECT

HERE IS A GREAT CLUB ROOM WHICH REVIVES THE ATMOSPHERE OF THE MEDIEVAL BARONIAL HALL. TEN BUNGALOWS COULD BE PLACED IN THIS ROOM, WHICH MEASURES 50 X 135 FEET, AND IS 40 FEET HIGH. THE MELLOW TONES OF WALLS AND CEILING HAVE BEEN PRODUCED AS A RESULT OF THE INTERESTED COLLABORATION BETWEEN ARCHITECT AND CRAFTSMAN. CLUB HOUSE, PACIFIC COAST JOCKEY CLUB, SAN FRANCISCO. GEORGE A. APPLEGARTH, ARCHITECT. GRACE & BERNIERI, BUILDERS. A. QUANDT & SONS, PAINTERS AND DECORATORS

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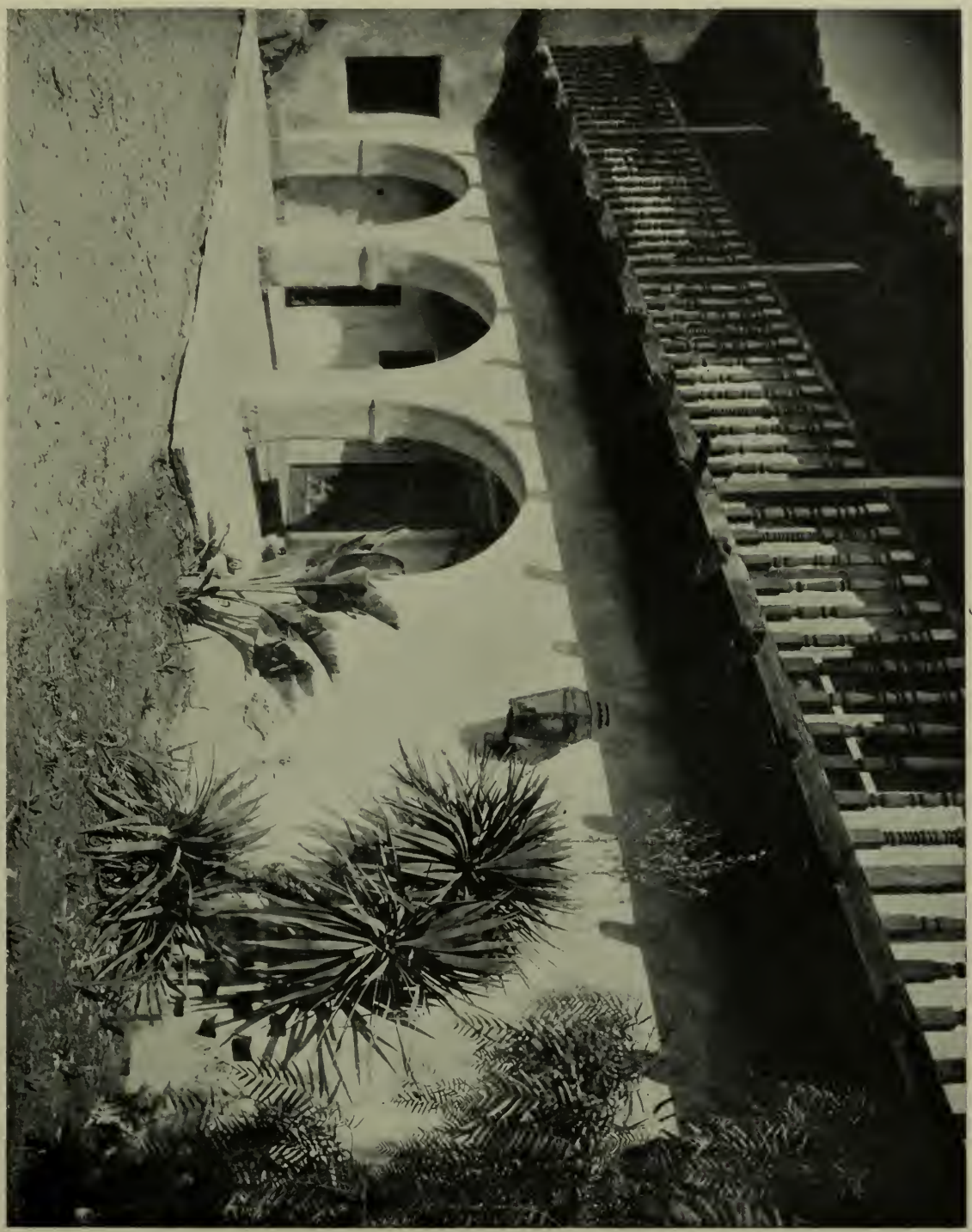

ENTRANCE DETAIL
THOS. H. INCE
RESIDENCE.
ROY SELDON PRICE,
ARCHITECT

UPPER SERVANTS WING, ROOF TILE MADE BY HAND ON JOB, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT
LOWER ARBOR FROM GARDNER'S COTTAGE TO CHAUFFEUR'S ROOMS, THOS H. INCE RESIDENCE

CORNER OF PATIO, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

ENTRANCE TO RANCH,
THOS. H. INCE
RESIDENCE,
ROY SELDON PRICE,
ARCHITECT

PIGEON TOWER, STUD AND LATH CONSTRUCTION, THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

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UPPER: GARAGE AND SMITHY; LOWER: GARDNER'S COTTAGE, THOS. H. INCE RESIDENCE.
ROY SELDON PRICE, ARCHITECT

HOME OF MR. RUSSELL SELFRIDGE, SAN MATEO PARK, CALIFORNIA. JULIA MORGAN, ARCHITECT

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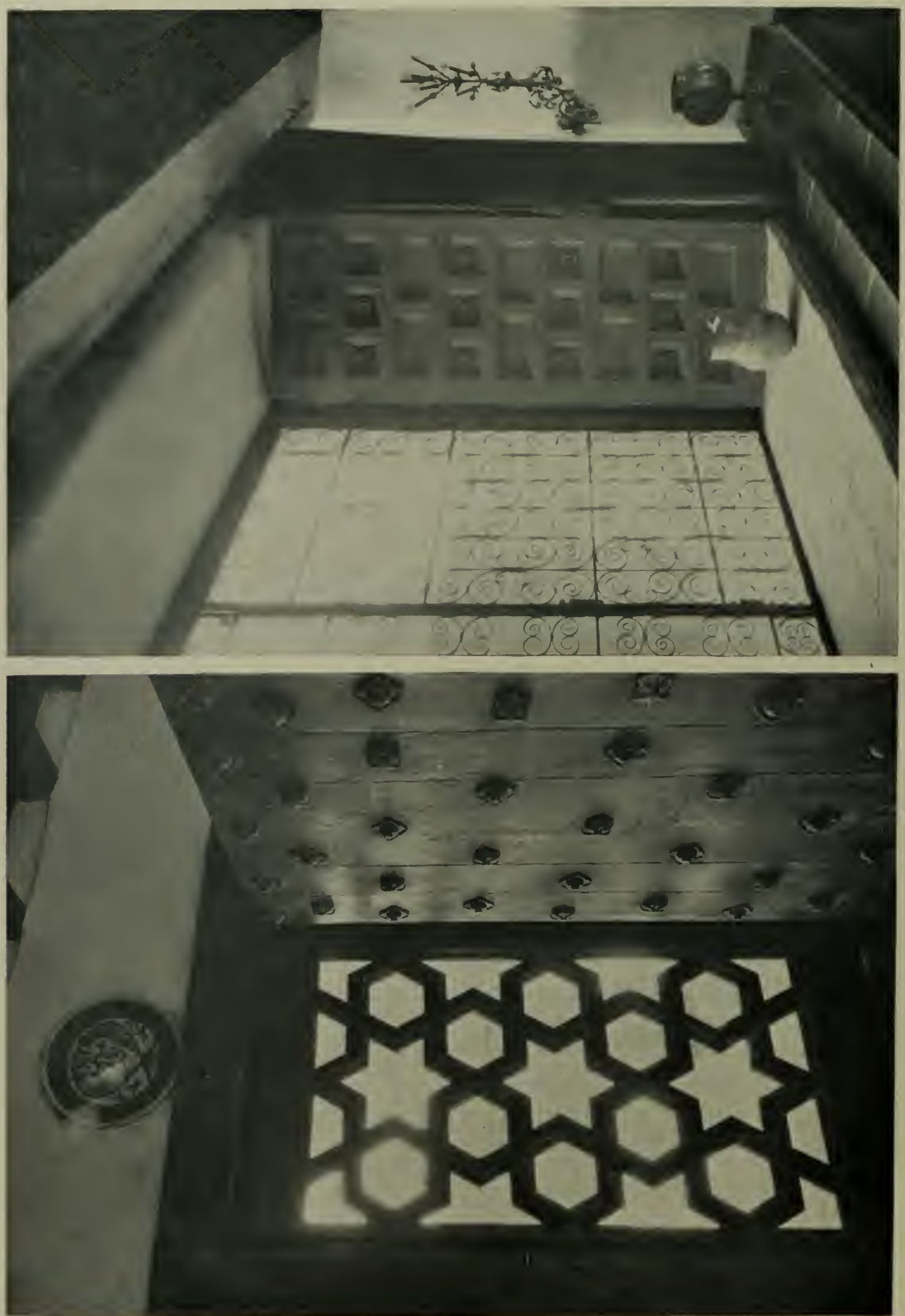
DOOR TO PATIO. POTTERY MADE ON JOB BY MEXICANS. THOS. H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT



ABOVE: ENTRANCE DOOR AND SCREEN DOOR; BELOW: WROUGHT IRON GRILL AT THE END OF THE LIVING ROOM, THOS H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

MAIN STAIRWAY TILES DESIGNED BY ROY SELDON PRICE, ARCHITECT, AND MADE IN MEXICO.
THOS. H. INCE RESIDENCE

UPPER: BREAKFAST ROOM. CEMENT TILES, LIGHTING FIXTURES, FURNITURE DESIGNED BY ROY SELDON PRICE;
LOWER: DINING ROOM THOS H. INCE RESIDENCE. ROY SELDON PRICE, ARCHITECT

ENTRANCE TO LIVING ROOM, THOS. H. INCE RESIDENCE. TAPESTRY HIDES PIPE ORGAN SCREEN. WROUGHT IRON, TILES, CHESTS, ETC., ALL DESIGNED BY ROY SELDON PRICE, ARCHITECT

Continued from page 6] many steps are saved in a day's work. Everything seems to be in just the right place.

The dining room for the servants looks into the servants' patio, in which again speaks the human spirit of this house, for the cheer and color of this patio proves to be hollyhocks and lettuce, roses and cabbages, side by side.

A beautiful variety of tile, designed by the architect and made in Mexico, has been used in the Ince residence. The base of the main hall and principal rooms are decorated in this manner. The main stair is a fascinating, solid arangement of color.

The leaded glass work is charming and romantic. In the boys' study windows, medallions in leaded overlay picture the historical high-lights of early California—Cabrillo, Junipero Serra, and the 49'ers. Here and there, peering thru windows, are seen Padres, Spanish youths and maidens. In the reception room a beautiful window of leaded glass encircle a butterfly in vine work.

A rock stair leads from a door in the main hall to a motion picture projection room which is part of the basement hallway. Here the designer has let "his fancy roam." The room is a romantic reproduction of an old Spanish galley—caulked floor, weathered woodwork, rig, sails, ship's wheel, red, green and yellow ship lights. and tropical seas painted dimply on the side walls. At the far end of the room a leaded glass pirate stands in the door. Over this door falls the screen during projection of the picture. This is an entertaining transition in keeping with the purpose of the room.

With all its whims and variety, the design of "Dias Dorados" embodies a definite continuity of thought, a consistency and sincerity of purpose. It conveys the feeling of a real home. It is domestic.

The estate comprises 35 acres of cultivated land. The residence is on a hill. A winding road follows a natural slope which leads to the lower ranch buildings. There are the barn, the gardener's cottage, chauffeur's quarters, duck house, and pool, trout stream, chicken house, pigeon tower, bunk rooms and [*Continued on page 35*

A. F. Priest, Architect, 719 Fay Building, Los Angeles. Arenz-Warren Company, Inc., Painters, 2121 West Pico Street, Los Angeles

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SAN FRANCISCO

·EDITORIAL·

THE Registration of Architects is a matter of great interest to the profession, and it should be, more than at present, to the general public. In the United States, it is necessarily a matter for individual state action, but there should be a fairly standard form adopted. California's law has worked fairly well in some respects; it provides an amount of protection against inefficient and untrained "service"; the lack of general information concerning what the real functions of an architect are, what advice and service an owner really needs in a building operation, is probably the principal obstacle to better results. This is a problem of publicity, one which the Institute and architects associated and individually are attempting to solve at the present time.

In England, the question of Registration brought about a break in the Royal Institute of British Architects some forty years ago, and the formation of the Society of Architects, an independent organization discharging similar functions to the R. I. B. A. The desirability of securing a Registration Bill has finally so impressed itself upon the profession that proposals have been made for the amalgamation of the two bodies in order to draft and support a satisfactory bill. These proposals have been signed by officers and representatives of both societies, which number over 5,000 members and students in the R. I. B. A., and some 1,600 in the S. of A.

* * *

The united and unanimous voice of the whole profession, speaking for the protection of the people as well as for their own better regulation, will have great influence with Parliament.

The American Institute of Architects, at present writing assembled in convention at Washington, D. C., will undoubtedly take action in regard to an approved standard form of state registration to be urged upon the various legislatures of the States. The public is too much at the mercy of ignorance and chicanery in both design and construction in the building industry.

* * *

TWO more of America's great architects have laid down their pencils; two master craftsmen, artificers in metal and stone, have gone to their long rest. Pierce Anderson, of the firm of Graham, Anderson, Probst and White, was the partner and successor of Daniel Burnham. In almost every city of importance in this country, rise massive monuments to the splendid organization and thorough construction system of the firm. Mr. Anderson's principal individual contribution to their reputation was probably the Union Station at Washington, D. C., on which he collaborated with Willis Polk of San Francisco, at that time associated with Burnham.

In strong contrast with Anderson was Louis Sullivan, who will be remembered as artist, dreamer, thinker, leader, teacher—admired by many, differed with by some, respected by all for his ardent enthusiasm, his undaunted sincerity, his loyalty to his principles.

The example of such men is as a torch to their fellow craftsmen, toiling, stumbling, but climbing, up the steep and rocky road which leads to the heights of the profession.

* * *

"ONE of the greatest charms of a work of art is the absence of any visible effort in its production. The most touching music, the most restful pictures, the most captivating style in literature, all possess this quality of ease, and so it is with architecture. The most delightful buildings are wholly unself-conscious, they almost seem to have grown of themselves, their special features are there because they are wanted, and not because the designer wanted to introduce them. One of the greatest foes of art is affectation—and affectation is the offspring of conscious effort. There are many forms of affectation, and there is an affectation of omission as well as of commission. No new style in architecture or painting or any other art has a chance of life which is a mere negation of what has hitherto been accepted as being in itself beautiful or as lending beauty. Such negation is only a form of affectation: the discarding of all ancient methods of adornment entails a visible effort; it is an obvious indication of self-consciousness. Qualities such as these have never yet been found in fine architecture."

* * *

"Imagination is one of the most enviable possessions of the artist, who may also conceivably be an architect; imagination can lift him from earth to heaven. But for heaven's sake, and for earth's sake too, do not imagine that a new style of architecture can be invented even by the most gifted student in the full flush of his intuitive perceptions. We are all prone to wish that it could be so, and some, maybe, think it actually possible; but all history teaches the contrary."—*J. Alfred Gotch, F. S. A. in Journal of R. I. B. A.*

RESIDENCE OF ARTHUR ROSSON, BEVERLY HILLS, CALIFORNIA. BUILT OF ADOBE-GRANADA. TILED DETAILS OF CHIMNEY-GRILL, ETC., TAKEN FROM AUTHENTIC EXAMPLES OF OLD SPAIN

THE REVIVAL OF ADOBE BUILDING IN SOUTHERN CALIFORNIA

[BY CLARA FASSETT]

THE "Little Grey Home in the West," sung about, described and pictured so alluringly, has changed its hue; at present it is anything but grey; it is often salmon pink, blue-green or canary yellow. Sometimes it is a combination of these, or it may be in neutral tone with vermillion doors and window-sashes; blue, crimson and orange flowers in decorative window boxes supply touches of brilliant color in small areas.

Surroundings, of course, influence the use of color in small houses, as it is often necessary to build on a correspondingly small lot—which brings into consideration the dweller next door, who may desire a hue which does not harmonize with his neighbor's color scheme. Taking into consideration the color of sky, ocean, trees and flowers of the Southwest, there is a certain aesthetic satisfaction in houses of cream or buff, with the color note accented in trim and garden planting.

In New Mexico and Arizona, southern California and southwestern Texas, is a revival of "adobe" building, of Indian construction, based on a purely native architecture founded upon the Spanish model built in a simpler way with materials at hand, after the manner of the Indian builders. A few of these old buildings have been reclaimed, of which the Spanish Missions and the "Adobe Flores" of Southern California are famous examples, and serve as models and sources of inspiration for modern builders to study. Most of these have crumbled away, "melted into the earth," as the Indian-built adobes will if not covered with a hard outside plaster. The Indian method was to re-plaster every year, patting and smoothing the finish by hand, which resulted in softly rounded contours and pleasing texture. Modern

MEXICAN WORKMEN LAYING ADOBE BRICKS

[*Continued on page 37*

UPPER: THE PLACITA OR "LITTLE PLAZA," AN OUT-OF-DOORS ROOM; LOWER LEFT: "THE OVERHANG OF TILE ROOF CASTS PLEASING SHADOWS;" LOWER RIGHT: "A RESTORED ADOBE DWELLING, ORIGINAL 135 YEARS OLD"

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THE EFFECT OF THE JAPANESE EARTHQUAKE ON REINFORCED CONCRETE BUILDINGS

[BY HOMER M. HADLEY]
District Engineer, Portland Cement Association, Seattle

FOLLOWING the terrible earthquake and fire at Tokyo and Yokohama, Japan, on September 1, 1923, various conflicting statements were made regarding the performance of reinforced concrete buildings. In order to obtain exact and first hand information, the writer of this article was sent to Japan by the Portland Cement Association and spent two months there examining buildings of every character.

The performance of reinforced concrete at the time of this great catastrophe can only be regarded as remarkably good. There were a number of regrettable failures, principally of buildings of the factory type where the maximum of daylight had been sought and skeleton construction had been carried to extreme limits. However, the bald figures of the surveys made by the Tokyo Building Department, most concisely state the performance of reinforced concrete. This survey is as follows:

TOKYO CITY LIMITS (Damage by both earthquake and fire)			ELSEWHERE IN TOKYO PREFECTURE (Damage by earthquake only)		
Entirely collapsed	8	1.3%	Entirely collapsed,	8	6.8%
Partially collapsed	11	1.9%	Partially collapsed,	9	7.6%
Greatly damaged,	42	7.1%	Greatly damaged,	7	5.9%
Partially Damaged	69	11.7%	Partially damaged,	5	4.2%
Undamaged,	462	78.0%	Undamaged,	89	75.5%
Total,	592	100.0%	Total,	118	100.0%

These buildings are of all sizes and character and include many of the maximum permitted height, *i.e.*, 100 feet. Furthermore, all concrete was of an inferior character due principally to the dirty, unwashed condition of the coarse aggregate used and to excess of sand. Cylinders made with aggregates taken from six different building jobs under construction in Tokyo, and prepared under the most favorable laboratory conditions, gave an average strength of 1103 pounds per square inch. It is doubtful whether concrete in many of the buildings in the Tokyo-Yokohama district possessed an ultimate strength in excess of 800 pounds per square inch, yet is it concrete of this character which performed as the above figures indicate.

TOKYO. NAME UNKNOWN. UNDAMAGED

YOKOHAMA TELEPHONE BUILDING. TALLEST BUILDING IN YOKOHAMA. DAMAGED BY SKELETON CONSTRUCTION BUILDING LACKED STIFFNESS IN NARROW DIRECTION

The damage to buildings is due almost entirely to the horizontal component of the earthquake motion. The Japanese records over many years, show that the vertical motion is slight, varying from one-fifth to one-fifteenth of the horizontal, consequently it is necessary that buildings of every character and every material possess sufficient lateral strength to resist the horizontal earthquake forces and carry the buildings bodily with the ground. Those which escaped damage possessed this strength; those which did not escape damage, lacked it.

Of the sixteen large steel frame office buildings in Tokyo six escaped absolutely undamaged by earthquake, the remaining ten suffered more or less damage, one to the point of incipient collapse. The common characteristic of the six undamaged buildings was their complete or extensive use of reinforced concrete wall construction.

The two large steel frame buildings shown in the issue of this magazine for February, 1924, page 27, are to be repaired as follows: The upper building by the removal of the exterior walls in the lower four stories and the replacement with walls of reinforced concrete. The Marunouchi Building, shown at the bottom of the page, is 300x350 feet in plan and 100 feet high. The exterior exterior walls of this building are now being taken down and replaced with walls of reinforced concrete.

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The booklets, shown above, contain a wealth of practical information on concrete. The list is as follows: "Concrete Data for Architects and Engineers," "Portland Cement Stucco," "A Manual of Concrete Masonry Construction," "Concrete School Houses," "Concrete Hotel, Apartment and Office Buildings," "Mercantile and Industrial Buildings of Concrete."

Let the nearest office listed below know which booklets you want. They will be sent without obligation

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Chicago	Helena	Memphis	Oklahoma City	Salt Lake City	Washington, D. C.

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UPPER LEFT: Y. M. C. A. BUILDING, YOKOHAMA, UNDAMAGED
UPPER RIGHT: MITSUI NO. 3 BUILDING, ONE HUNDRED FEET HIGH, ABSOLUTELY UNDAMAGED. TOKYO
CENTER LEFT: EIRAKA BUILDING, VENEERED WITH FACE TILE. SLIGHTLY DAMAGED. TOKYO
CENTER RIGHT: MENAGAWA BUILDING, TOKYO, VENEERED WITH FACE TILE, ABSOLUTELY UNDAMAGED
LOWER LEFT: SUMITOMO WAREHOUSE, TOKYO, UNDAMAGED
LOWER RIGHT: YOKOHAMA SILK CONDITIONING WAREHOUSE, ABSOLUTELY UNDAMAGED

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THE WOODEN SHINGLE HAZARD

BY ARTHUR C. CARRUTHERS

IN 1913 Vienna and Chicago were cities of about the same size. Vienna had fire losses amounting to $303,200; Chicago's amounted to $5,513,237, or more than eighteen times as great. New York's fire losses were about four and one half times as large as those of London.

The first step toward the European standard is the prohibition of wooden shingles, and that is a movement which should be followed by enactments everywhere, requiring the highest grade of fire-resistive materials, such materials, for instance, as have been common in Italy for years, for centuries in fact, long before Portland cement was known.

The American public is ever ready to take a chance, and each one relies on the Insurance Companies to protect him against fire losses, only half realizing that it is not the Insurance Companies but himself and the rest of the insured who are in reality paying for the fire loss. This responsibility, however, for the damage that one property owner causes another is a great factor in producing the remarkable standards of fire losses in European countries.

As before mentioned in this article, and it cannot be too clearly realized, that where a large percentage of roofs consists of wooden shingles, the conflagration hazard is always present and may at any moment cause the destruction of a large section or the whole of a community. California has recently had this sad experience. At the time California suffered the Berkeley conflagration there was not a municipality which had in effect a wooden shingle roof prohibition ordinance.

During the years 1915 to 1919, inclusive, the fire loss from sparks on roofs in California amounted to $1,178,142 (National Board of Fire Underwriters' figures), but in 1923 one conflagration alone caused a fire loss of $10,000,000 and over 90 percent of the destroyed residences possessed wooden shingle roofs. Therefore, there is no dodging the fire hazard in relation to the use of the wooden shingle roof. The hazard is simply there and wherever a wooden shingle roof is used, it automatically brings with it the spark hazard. We do not believe that any person who owns his residence and who realizes the fire danger of a wooden shingle roof, would want to jeopardize the building and contents, and possibly the lives of his family also through a wooden shingle roof, and it is on this basis and from this standpoint of reasoning that a roof should be selected, for no argument, and certainly not a purely mercenary business argument, should be premitted to stand before safety to life and property protection.

When a roofing material has demonstrated its unfitness to provide safety from fire destruction, and when in addition it has over a period of years and in countless instances caused enormous fire losses through transmitting fire from building to building, no matter what that material is, it is time for it to be abandoned for that which will provide the utmost safety to life.

It is to be hoped that California will yet lead the way to a state prohibition wooden shingle law, for there is no question but what this will be the action taken by enterprising states in the future and so banish this fire hazard from our midst.

There is still one more important reason why the wooden shingle roof should be abandoned and that is the enormous amount of unnecessary work and danger which wooden shingle roof fires cause the fire department, in constantly being called out at all hours of the day and night to fight these fires. No right thinking citizen wants to be a factor in exposing firemen to unnecessary and preventable danger. Records of almost any fire department situated in a wooden roof shingle community are replete with calls on account of such preventable fires.

Chief T. H. Haney of the Jacksonville Fla., Fire Department, has stated: "I cannot conceive of anyone opposing the abolishment of the wooden shingles." Chief John J. O'Brien of the Indianapolis, Ind., Fire Department, has stated: "During the years from 1918 to 1922, inclusive, a total of 16,526 runs were made, of which 5,688, or about one-third, were on account of wooden shingle roof fires," and he estimated that if his city did not have shingle roofs, the Fire Department would have had 7,422 less runs in five years.

Enterprising Fire Chiefs, therefore, can well lend their aid in securing a prohibitive wooden shingle ordinance, for they know by experience how incessant and disastrous wooden shingle roofs are as a fire causer, and they can justly lend their support and aid to the enlightened and progressive element of citizenship in demanding the elimination of the wooden shingle roof.

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Continued from page 23] fruit rooms. This architecture is certainly a contrast to the now most popular "Mediteranean" style, with its theatrical, over-formal attempts to tight-lace an American family into a relic of old Spain. "Dias Dorados" is indeed Californian. Crude? Yes, compared to the very nice uncomfortable poses of its elegant contemporaries—crude as Salem houses were compared to Versailles—crude as Abe Lincoln.

* * *

Reprint from "Holywood News"

A "new old house" has been created in Beverly Hills by Roy Seldon Price, originator of "Dias Dorados," and member of the American Institute of Architects. Although this structure has only just been completed the materials used in its construction are as old as California. Two years' time was necessary to complete the building which is recognized as something entirely new in architectural designing and construction. The tiles are all made on the grounds by Mexican labor.

The inspiration for the building was received from the earliest history of California, when Mexicans and Indians were used to build the missions by the Franciscan padres. Flagstones carried from all parts of the Southland have been collected for use in the steps. Whenever an old landmark was to be torn down to make way for commercial progress, Mr. Price bought materials from it that could be used in the recently completed home in Beverley Hills.

The ancient Mexican lantern shown in one of the accompanying pictures is a relic from an old house which was removed from the Los Angeles pueblo of years ago. The spindles in the balcony above are unmatched and were colected from various corners of this district.

The long, low plaster walls, arches and natural rock work, breathe the old spirit of the Padres. Gardens, lakes, pepper and palms recall the scenes of the life of Ramona. Hand-wrought pottery and roof tile, gates, beams, screens and shutters are all harmonized in a modern mode.

Much of the furniture used in the house was made after designs furnished by Mr. Price. It was made on the site of the estate, "Dias Dorados." As the same time tents pitched by Mexican laborers spotted the grounds while an adobe oven and kiln were used for the tile making. Beams were split and carved by hand.

The main entrance hall is made of flagstone, brightened by small "accidental" chips of tile. The patio has a real flagstone floor brought from heretofore unknown quarries in Los Angeles. The swimming pool is not an ordinary plunge arrangement. It consists of a wading pool with a sand beach under a palm grove. The trees, not new young things, but years old and ancient, were moved from long distances. Each tree slopes, twists and bends exactly as it should to fill the space assigned to it most gracefully.

The architect has given the estate a complete water system. An automatic water feeding plant is installed, being operated electrically with alarm bells and tell-tale lights. Even the lawn sprinklers are operated by an alarm clock arrangement.

The residence can be seen from Angelo Drive. It contains thirty-five rooms and ten baths. The living room is 28x45 feet. Hidden behind a tall tapestry is a pipe organ. Specially designed washbasins were made from the architect's drawings. The baths are set in jewel-tiles. No metal shows, all valve handles being shaped like flowers and made of porcelain.

The interior of one room is a clever reproduction of the ancient Spanish pirate ships. Old worn benches, caulked sloping deck floors, ladder, rig and sails.

The estate at "Dias Dorados" is composed of 35 acres. The lower part can be seen from the Benedict Canyon road. It is surrounded by a low rock wall and a large old gate which weighs more than a ton. It is so balanced that it can be pushed open with the little finger.

On the ranch are a duck house, a pigeon tower, a chicken run, a carpenter shop, a blacksmith shop, a series of garages, a hot house, a gardener's cottage and stables. The beams in the garage and smithy are held in place by old-fashioned buckskin ties.

The whole place needs more trees. The architect plans to plant large sycamores in front of the residence to give that valuable play of light and shadow upon the plaster building.

* * *

"Country Life" offers a prize of $500.00 for the best design for a country house of moderate cost. The competition, which will close October 1, 1924, is to be judged by Alexander B. Trowbridge and John Russell Pope, Architects, and the Editor of "Country Life." Particulars of the program may be secured by writing the Editor of "Country Life."

* * *

CONSTRUCTION COST ACCOUNTING. Weston J. Hibbs. National Association of Cost Accountants. Official Publication, Vol. V, No. 15, April 15, 1924.

This publication, written from the viewpoint of both the contractor and the customer, first states the results that should be obtained from a construction cost system and the fundamental principles are succintly outlined. The remaining facts deal with the estimate sheet, memorandum sheets, monthly bills, general expense, reserve accounts, insurance and monthly summary of cost. Three forms are shown: namely, estimate sheet, final bill, summary of costs divided into accounts of work order. It is somewhat unusual to write an article on construction cost accounting from both points of view. It will be found very useful to anyone concerned with this aspect of cost accounting.

Copies may be obtained from the Secretary of the National Association of Cost Accountants, 130 West 42nd Street, New York. Cost to non-members, $1.75.

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Continued from page 26] adobes are finished with a hard plaster which preserves the sun-dried brick, and by using color in soft tints, gives an appearance of antiquity.

In Beverly Hills, Santa Monica and Hollywood are some fine examples of modern adobe designed and built by Mr. John Byers, who is an authority on this particularly American type of architecture, fathered by the "Native American," modified to suit the needs of the white conqueror.

The adobes used in the houses designed by Mr. Byers are made by workmen imported from Mexico; men whose trade has been handed down from father to son for generations, and who take a craftsman's pride in fine workmanship.

The method of obtaining clay is simple—it is dug out of the foundation of the house. What comes out of the cellar, with that which is taken off the yard in grading, is sufficient for the walls, It is interesting to watch these brick-makers with trousers rolled up, performing the operation of treading the watered earth; straw and barnyard refuse is hoed and worked into the mass after it has been treaded to the proper consistency. The mud is then set in molds 4x20x18 inches and dried in the sun. These molds are made of clear lumber securely joined and smooth on the inside surfaces. In hot weather ten or twelve days are sufficient to dry the bricks. They are then laid in mortar made of lime and sand. The illustration shows the method of conveying adobes to the bricklayers. The peon's head is his hod, protected by a little cloth roll the size of a doughnut. Outside plaster consists of sharp sand, cement, and 8 or 10 percent hydrated lime—the latter to make the coating water-proof. About the outside walls chicken or hog wire is used as a reinforcing for the cement plaster. Floors are sometimes of concrete marked off into square tiles; the most satisfactory flooring which harmonizes with the bricks, is a hand-made tile. Mr. Byers, not finding the thing he considers suitable in a commercial product, manufactures his own roofing and flooring tile, expert Mexican workmen being employed for the purpose. The roof of an adobe house, to be in keeping, seems to call for tile. Some houses are roofed with split shakes stained grey or green and put on in a manner which suggests weather staining; but when you realize the thickness of an adobe wall, a tile roof with its warm color note, and its overhang which casts pleasing shadows, and forms a substantial protection for the wall, seems to satisfy aesthetically as well as fulfill practical requirements.

The inside walls are uniformly plastered, then tinted, left in a rough state or stained. A beautiful finish is obtained by several coats of paint hand rubbed. Another interesting effect is obtained by scraping a steel float along the surface of the plaster, which carries up some of the sand leaving tiny holes, which resembles Travatine marble.

The interest of the Spanish Colonial house is not entirely centered upon the front. The rear is oftentimes even more inviting with its bit of garden, its "placita" or little plaza which is really an out-of-doors room. Here one can enjoy his garden, and take out-door recreation without being exposed to public view while so doing.

In furnishing and decorating these houses there may be considerable latitude allowed. If your taste runs toward barbaric splendor of color you will surround yourself with rugs and pottery from the Southwest, brilliant in hue and bold in design. Or, you may incline toward the simplicity and severity of the early Missions. One exceptionally beautiful adobe home in Beverly Hills belonging to Mr. Arthur Rosson, is furnished in the Spanish Rennaisance manner, and contains some rare antiques from Seville and Granada, treasures assembled by the owner during a sojourn in Spain.

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Temperature Chief Factor—Window Ventilation Best

THAT the freshness of the air is of secondary importance in the whole ventilation problem, while the room temperature has the most significant effects on health and efficiency, and that the best physiological conditions are provided by certain types of window ventilation as against the more elaborate mechanical devices, is the revolutionary conclusion reached by the New York State Commission on Ventilation in its final report to be issued about the first of the year.

In a special experimental chamber at the College of the City of New York, where the temperature, humidity, freshness and movement of the air could be closely controlled, over one hundred individuals were carefully studied. Then, in the light of the results of these studies of atmospheric effects, the Commission made a survey of conditions in various school rooms in different parts of the country, examining the health and mental progress of the pupils in relation to the various kinds of ventilating systems used.

As a result of all this the Commission arrived at some conclusions which are considerably upsetting both to common notions on fresh air and to the science and industry of ventilating engineering. In the first place, the Commission has definitely set at rest the idea that stale air, of itself, has any important effects on health or efficiency. It does reduce the appetitie for food, and the capacity for physical work, but the effects usually ascribed to the staleness of the air in closed rooms are really due to the high temperatures which tend to result from the congregation of numbers of persons in them. The temperature of the atmosphere is the factor of chief importance in the ventilating problem, not only because of its relation to fuel economy, but also because it has decided effects upon human health and efficiency. Temperatures much higher then normal (68 degrees) tend to prevent the body from getting rid of the heat that is continually being generated in it. 'In consequence the body temperature is raised, the pulse increases, respiration becomes faster, the tone of the circulatory system is lowered, and general comfort and adaptation of the body is reduced. The importance of humidity in this connection, it was found, is merely that it emphasizes the ill effects of high temperatures. Dryness of the air, of itself, has no harmful

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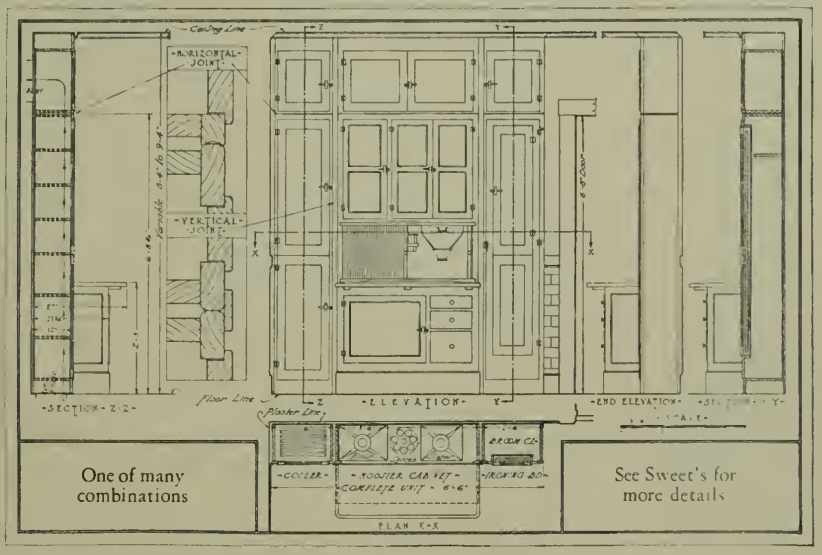

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effect, contrary to the general impression.

That high temperatures are to be avoided was further emphasized by the finding that exposure to high temperatures, followed by exposure to lower ones or to direct drafts led to certain marked changes in the mucous membranes of the nose and air passages, weakening and defensive mechanism of the body and predisposing to colds and other bacterial infections.

Bearing these basic findings in mind the Commission then studied the actual effects of various systems of ventilation in use in schools. It found that the system that accorded best with the requirements developed in its laboratory experiments was ventilation by means of the old-fashioned window, with means for letting the bad air escape, and for deflecting the air currents so as to avoid drafts. Except under unusual circumstances window ventilation gave at least as good, and sometimes better, results in health, comfort and educational progress of the pupils, than the most elaborate and costly mechanical systems. But that there must always be careful temperature control was emphasized, leading to the main conclusion of the Commission that temperature is the most important factor, and the thermometer the most important apparatus in the ventilation problem.

* * *

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The California Development Association, located in the Ferry Building, San Francisco, is compiling the first state-wide directory of California manufacturers.

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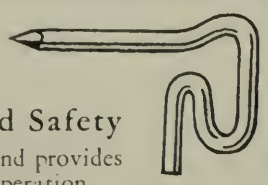

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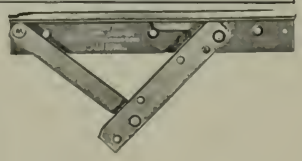

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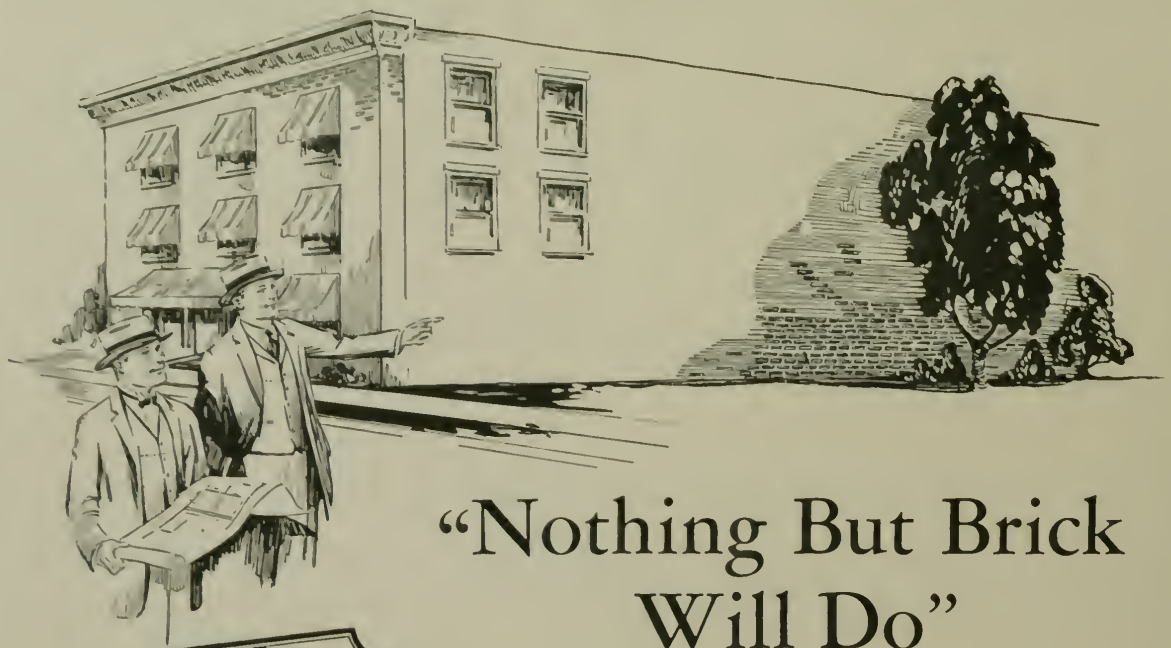

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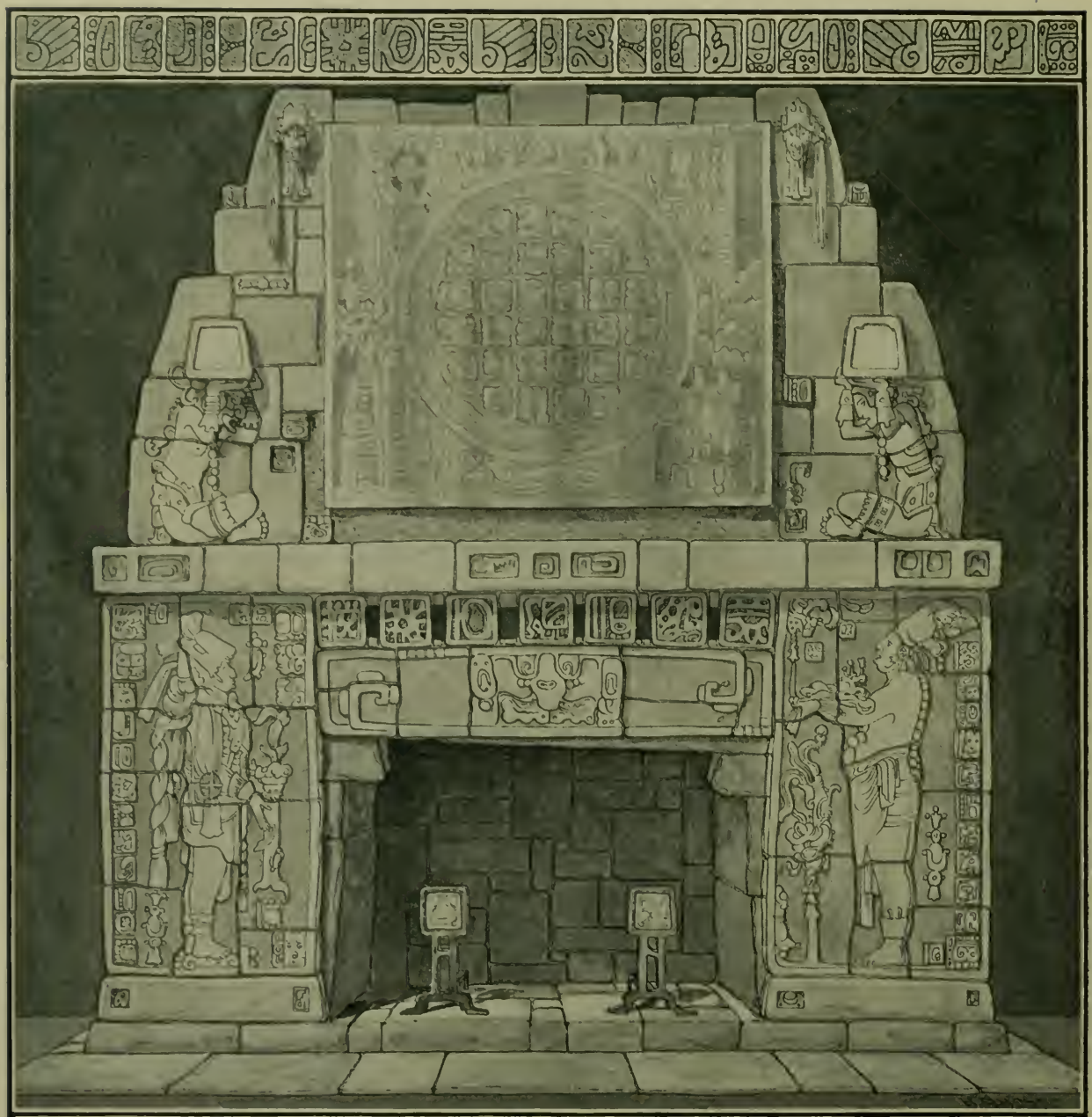

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THE COLLEGE FRATERNITY HOME

[BY E GEOFFREY BANGS]

THE increasing number of college fraternities and the rapidity of their expansion has created a demand of late years for many new Chapter houses. This is particularly true of the rapidly growing western Universities and has resulted in a rather extensive building program which has aroused no little interest in the problems of Fraternity House planning.

These problems are not only real but very numerous, for although physical appearance seems of great importance to men of tender years the resources are frequently most uncertain or limited. As a rule the Chapter has no funds, although its requirements are boundless, and the long list of real and supposed needs without which even the most unassuming organization cannot endure give grave concern to the Architect. And as for the reformer, who points eternally backward to the days when our grandfathers trudged with weary unshod feet the countless leagues along the road to learning, these new necessities constitute a crime.

The work of an Architect, however, is not to revel in the virtues of the past, but to anticipate and solve the problems of the present, and to do so he must untangle many knots.

What is a Fraternity; why does it exist; what are its natural functions; its obligations to members, to society, to the University upon whose fortunes it depends, and how best can the prosaic program in his hands be moulded to give OEdipean answer to the Sphinx; all these questions enter into the problem.

The college fraternity is distinctly an American institution although its fundamental principles obtain in all the organized societies of man. It has, however, certain unique features which distinguish it from other fraternal bodies, while even among themselves they present marked differences. Its functions, the exercise of which is vital to its very life, the obligations which its members individually and collectively are called upon to meet, become of immediate concern to the Architect, for not only must they be recognized in planning, but if he be true to his profession all the resources for their proper development must be fully exploited. It is not the purpose of this paper to propose any Montessorian method of Fraternity education, but rather to define the ordinary requirements of a Fraternity and to examine the opportunities and agencies which an architect can employ to meet them.

In considering the program of a chapter house the first requirement obviously is to provide a place of abode for a group of young, more or less restive, men who are banded together not along

TERRACE OF PHI KAPPA TAU FRATERNITY HOUSE
BERKELEY, W. R. YELLAND, ARCHITECT

PHI KAPPA TAU FRATERNITY, BERKELEY
W. R. YELLAND, ARCHITECT

by ties of friendship and loyalty to common ideals, but also to meet the needs of domestic and social life which severance of home ties creates. All of these impulses must be met adequately for the proper development of the men. The promotion of good fellowship, the development of character and intellect are not accomplished by merely housing the individuals. That much is done for cattle. Adequate accommodations must contemplate provision not only for sleeping and eating but for study and recreation as well, and unusually all must be obtained within the rigid limitations of true economy, for few fraternities can boast great capital, and in most cases it is the students themselves who must bear the burden that house building entails.

With its advent on a campus, the Fraternity as a rule finds it necessary to accept such accommodations as are available, and those afforded are usually residences whose occupants have retired before the onslaught of an expanding collegiate population. A house whose community accommodations are large enough to meet the normal social requirements of twenty or more men, must be one of considerable size as residences go, and the discarded mansions of affluent pioneers become the first objectives of the assault. These having been designed for a single family in each case, have but few bedrooms, all of which are of palatial proportions. Remodeling in such cases is usually impracticable and always expensive, with the result that four or five spacious chambers are called upon to house about twenty students. To provide for ensuring sound sleep to a collegiate clientele is not a difficult factor. The average undergraduate is seldom inflicted with insomnia, but its relationship with that other often neglected indoor sport of college life - study - demands some recognition in the proper scheme of things. And a condition in which three or four students sleep, play and sometimes study in a single room not only dissipates any semblance of order or concentration in such routine efforts but encourages cliques within the organization and invites laxness of conduct on the part of a few wilful or venturesome members which disturbs the even tenor of fraternal life. Order in the negative sense can be maintained by discipline, and discipline in fraternities of high standing is administered with a fervor and dispatch that would shame a czar. But punitive measures alone are not enough, for a fraternity house is neither a jail or a reform school. Nor is the Spartan-like discipline of a West Point acceptable or desirable.

The problem then is how best to provide in a projet the facilities to encourage and assist in the development and administration of the ideals and function upon which Fraternity life is based.

On this premise, the first consideration is the domestic aspect of daily life which, from the Architect's point of view, lies in the adequate housing of the members. Various solutions have been attempted. The first [*Continued on page 15*

SIGMA NU
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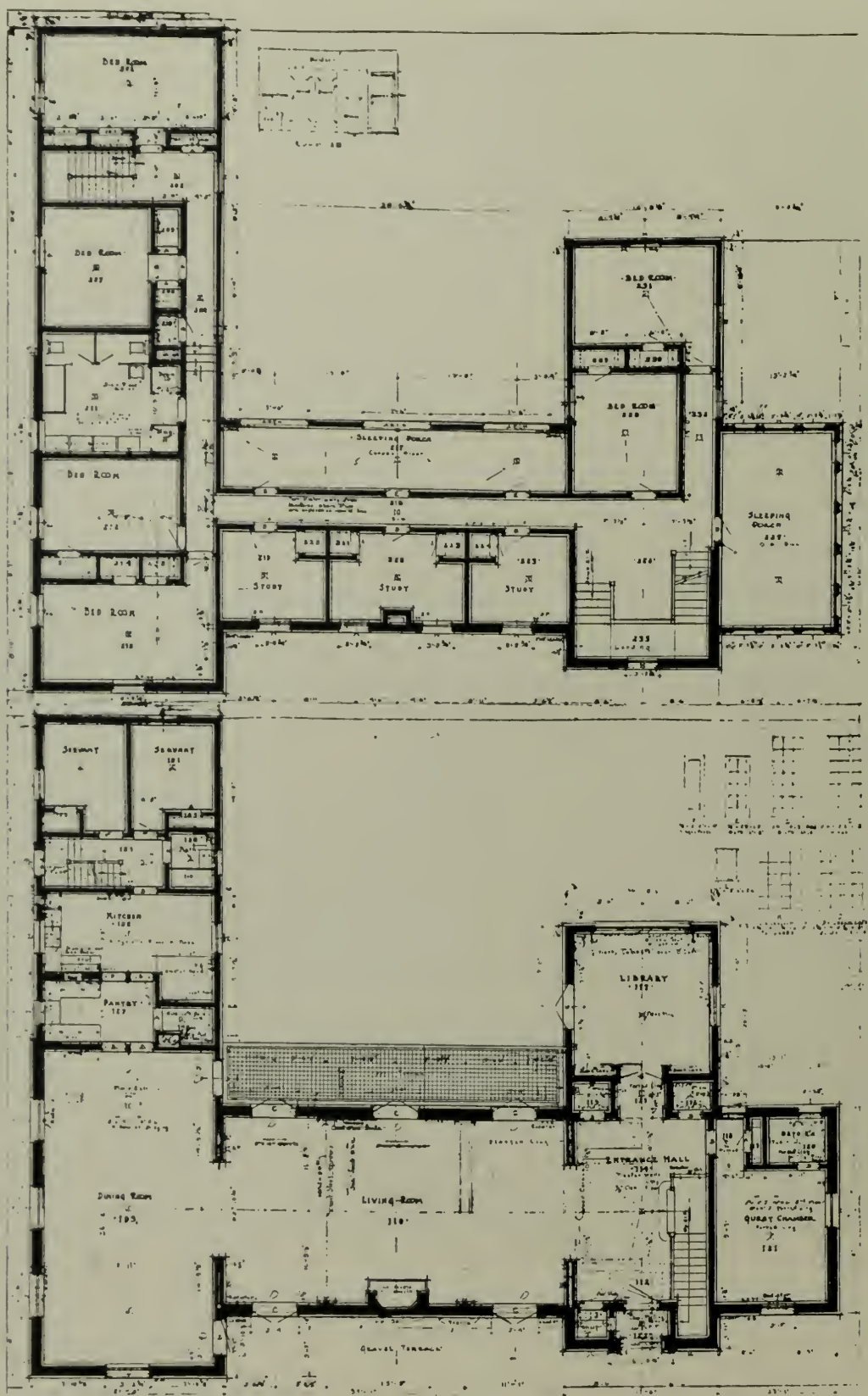

FLOOR PLANS, SIGMA NU HOUSE, E. GEOFFREY BANGS, ARCHITECT

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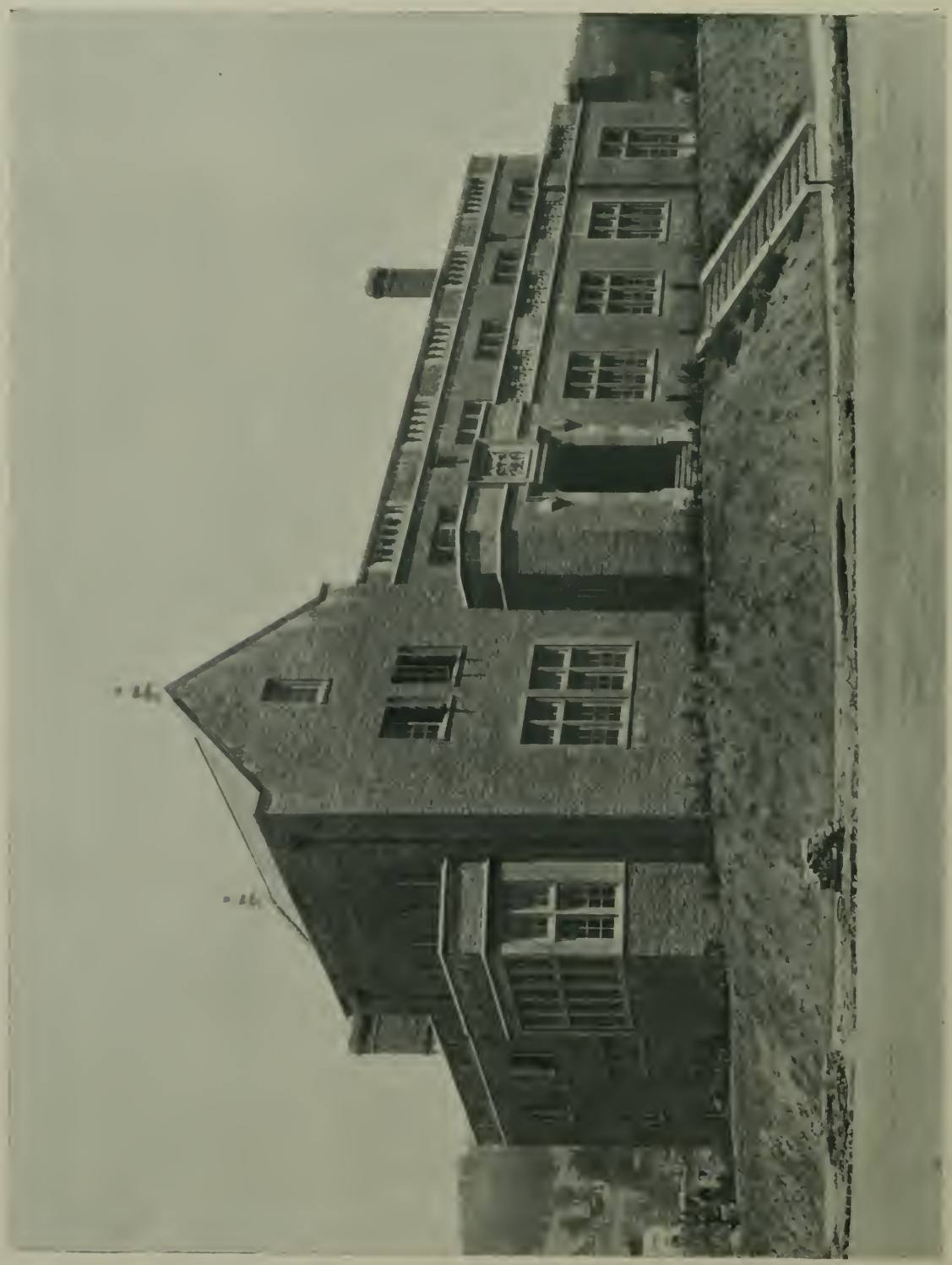
LOWER ALPHA TAU OMEGA HOUSE, W. C. HAYS, ARCHITECT



ALPHA DELTA PHI
HOUSE
S. L. JORY
ARCHITECT

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Continued from page 6 was the old bedroom idea—a series of chambers large enough for two men was planned, these being intended to fullfil the natural functions in such a room in a dwelling, but result in giving the building the air of an hotel.

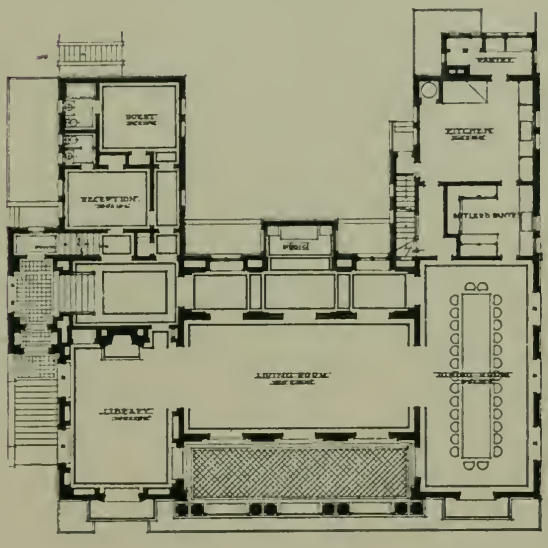
It was soon found by some designers, particularly those who had enjoyed the opportunities—and obligations—of fraternity life, that great advantages lay in the use of dormitories or large sleeping porches. These are economical, but furthermore by this means the members not only are brought together on intimate terms in true democratic fashion, but it renders supervision easier by upper classmen and assures a more regular schedule in the house through the influence of popular appeal, for the infringement of the quiet sanctity of a sleeping neighbor is most qnickly resented. The adoption of collective sleeping quarters enabled the reduction in the sizes of the rooms, which with beds removed became merely dressing and study rooms With solicitous attentions to the scholastic obligations, the next step was an attempt to provide separate dressing and study rooms, thereby enabling the brighter or less conscientious collegian to divest himself of worldly cares without arousing envy or distracting his more unfortunate companions with his preparations for doing so. The Phi Delta Theta house at Berkeley illustrates a successful plan of this type. However, many men prefer to maintain unity each in his own little domain, and for this reason the old bedroom-study room is popular with many collegians.

Variants of these types have been developed in the later designs, and in some cases they have been combined in the same building in an effort to meet the desires of different natures comprising the organization. This was the motive in planning the Sigma NnHouse at Berkeley, where in the central element of the plan occur small study-dressing rooms for two men which are separated only by a corridor from the sleeping porch alloted to these students. The other rooms are planned to include beds and are occupied by those whose aversion to fresh air persuades them to sleep indoors, although additional sleeping porches are available to satisfy changing moods.

The question of the arrangement of toilet facilities has also been given considerable study. In the residences such as were described earlier, there were usually two or three private baths adjoining the rooms which afforded more convenience than any other factor of the transformed dwellings. Many of the earlier fraternity houses provided general bathing and toilet facilities and in addition installed basins between the rooms. The normal indifference to domestic order on the part of college men, however and the difficulty of supervising irregularly paid [*Continued on page* 26

THIED FLOOR PLAN

SECOND FLOOR PLAN



FLOOR PLANS PHI DELTA THETA HOUSE
JOHN REID, JR., ARCHITECT

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"I now desire to thank you for the trouble you have taken after patient experiment to finally achieve for me in the roof of this house a full realization of my dream that an artistic tile roof is within the range of commercial possibilities. You have done this both in texture and in color. Furthermore you have done this at a most moderate cost. You have truly made an artistic result a commercial possibility."

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UPPER GARDEN FRONT, LOWER PORCH, RESIDENCE OF JAS. SCRIPPS BOOTH, PASADENA
MARSTON & VAN PELT, ARCHITECTS

STAIRWAY HALL, RESIDENCE OF JAS. SCRIPPS BOOTH, PASADENA, MARSTON & VAN PELT, ARCHITECTS

INTERIOR OF STUDIO, RESIDENCE OF JAS. SCRIPPS BOOTH, PASADENA, MARSTON & VAN PELT, ARCHITECTS

MURAL PANELS BY MAYNARD DIXON, SHOWN IN SAN FRANCISCO ARCHITECTURAL EXHIBITION

IMPROVED SAFETY SERVICE

APPRECIATING the unprecedented building activity in San Francisco has created conditions with which the regular state and municipal safety officials cannot cope, the Industrial Association of San Francisco, according to information given out today, has instituted a safety service which will be carried on along with its other various activities.

A well known local safety engineer was retained by the Association several months ago, and has since been engaged in making a safety survey of the community and in instructing the Associations' corps of inspectors in all lines of safety work. These inspectors have charted and mapped the entire city; and are now going regularly from job to job to check up and report on such matters as flimsy and inferior scaffolding, absence of temporary floors in buildings under construction, inadequate railings, exposed belts, gears, flywheels, sprockets and other such machinery, unguarded signal cords and floor openings, and various other of the hazards which are attached to the building industry. Whenever any one of these hazardous conditions is found, the inspector reports it at once to the job contractor and to the Industrial Association; and re-inspection of the job is made within forty-eight hours. Usually the contractor is found ready and willing to remedy the condition at once; but if he should prove recalcitrant, the matter is immediately turned over to the state or municipal safety enforcement authorities in whom is lodged power to hold hearings, conduct investigations and assess punishment. So far virtually all contractors have shown a spirit of hearty co-operation—complying promptly and cheerfully with all the Industrial Association's suggestions in this respect; and it is believed that not only will the Association's safety service appreciably cut down the toll of death and injury in the construction industry, but likewise ultimately decrease liability insurance rates.

E J Borgemeyer, Architect, 1003 California Building, Los Angeles, California
Emil T Mazy, Decorator, 1445 Elza Avenue, Los Angeles, California

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·EDITORIAL·

THE interesting article in this issue on the architectural aspects of modern college fraternity houses, leads one to contemplate the tendencies of architectural education in our present day schools. It is natural that the influences of environment and ocular demonstration should be felt by the student. This is a practical age; and the matter of efficiently training our future architects is interesting and vital, both to the profession and the public.

In a recent number of the R. I. B. A. Journal there is an able paper on this subject, written by Professor Beresford Pite. It is well worth quoting in part:

"Architectural education deals with an art which is both a necessity and a joy to mankind, so that patrons or clients also have interests that are deeply involved in this subject.

"It is necessary that we should be reminded that architecture is either cursed or blessed with permanence. It expresses the characters and education of its servants in solids. It is not ephemeral as music or even literature. The original purpose of a building may be changed and become of little account, but the stone, brick, steel, and reinforced concrete may, almost perpetually, bear witness to what manner of persons in the first quarter of the twentieth century strutted their hour upon the architectural stage.

"From this standpoint the educational influences which at present enlighten or shadow the course of the young architect must be considered. Under the cloak of a curriculum his judgment is heated, his ideals are cooled, and he is comforted by that growing self-confidence which the world discerns to be an outstanding persuasion of his profession. . . .

"Architecture combines science and art in varying proportions. A good building should exhibit the harmony of both; at once intelligent and reasonable and productive of pleasure and humane interest; disgusting us neither by barbarism nor affectation.

"The architect parent has incessantly to attempt the reconciliation of these unbrotherly twins. His conscience always places him in awkward predicaments. His successes are those of the peace-maker. His position is akin to a practising theologian compelled to reconcile the deep-seated convictions of his own soul, plus those of uncanny clients, with tortuous circumstances. His art and mystery is their solution; he is a combine of fire and water; a machine for the production of steam.

"Such considerations must indicate the direction of his education; the necessary co-ordination of science and art by practice gives importance to the ideal of a teacher experienced and sympathetic, and tends to the revival of the disappearing apprenticeship method of education."

Far from disappearing, the 'apprenticeship' method here mentioned is developing almost to the point of interference with academic courses. The head of one of our finest college architectural departments recently stated that so much (paid) apprentice work was being done by students in their spare time, as to affect noticeably their class work. The value of such practical training is unquestionable, but a proper balance should be maintained so that the acquiring of fundamentals and the thorough understanding of technical and theoretical essentials may not be neglected. Here is a very real problem for educators in which they may and should receive the co-operation of active professional men.

* * *

The State Builders' Exchange of California has been formally organized.

Marking an epoch in the building industry of the State, California building contractors and representatives of the various Builders' Exchanges of the State, gathered at the Hotal Oakland, May 2nd, and perfected an organization.

The adoption of a resolution urging the licensing and bonding of all contractors engaged in the building industry as a guarantee of proper protection to the public and the legitimate building contractors. These licensing and bonding laws to be urged upon the individual communities and counties rather than through State legislative action.

The adoption of a uniform building code which will classify all building erected in California as A, B, C, etc., each building classification to be prepared by a committee, appointed by the president, and submitted to the various builders' exchanges in the State for ratification.

The adoption of a standard form of contract and method of payment was embraced in another resolution adopted. This provides that the owner must pay 90 percent of the completed work on all work on which a bond is required and 75 percent when a bond is not furnished.

Included in the foregoing resolution was a provision relating to the receiving of bids. This provides that when bids are received by the architect he must set a time and place for receiving bids and open them immediately thereafter in the presence of the bidders. The same course to be pursued by the owner when he receives bids. This was recommended as a method of preventing the peddling of bids which has long been a detriment.

A State Group Life Insurance and Group Compensation and Public Liability Insurance and Group Automobile Insurance Department was established.

Continued from page 15 servants militated against this form of plan, and the tendency of late has been to concentrate the plumbing conveniences, a plan which is most successful both from an administrative and economic point of view. Where, however, the basins become an integral part of the dressing rooms, as in the Phi Delta Theta House already mentioned, the nature of the objections is reduced to a minimum and the plan though relatively costly is admirable.

The Guest Room and its importance in a fraternity house is a consideration which has been given much attention in the planning of the newer houses, and its location is one of the few points in which the fraternity house differs from the sorority house. With the sorority it is desirable that provision for guests should be made above the main floor, while in the men's establishments the contrary is true. The early guests at a fraternity dance, for example, invariable arrive before the last touches of elegance have been administered to the more fastidious members of the Chapter. And in the wild rush to supplement their incomplete attire from selections of their associates, they enact the scenes resembling those on a ship-wrecked liner at midnight, and the necessity for verbal persuasion in fashioning a bowtie is not always the language of the clergy. At other times a visiting mother as a guest at her son's fraternity house, not only enjoys more quiet and seclusion when occupying apartments on the first floor removed from the main rooms of the house, but the members themselves are not suppressed by the necessity of undue restraint on account of the presence of a strange woman in their midst.

Planning for the social needs has undergone few changes. Here the human weakness for appearance manifests itself most strongly, for while the Chapters will content themselves with modest accommodations in the privacy of their chambers, the so-called public parts of the house must be developed to the limits which the exchequer will permit, and whatever the logic or the moral of the case may be, it must be faced. In the Phi Kappa Tau living room illustrated in this magazine, this problem, quite formidable in this particular instance, has been very skillfully handled.

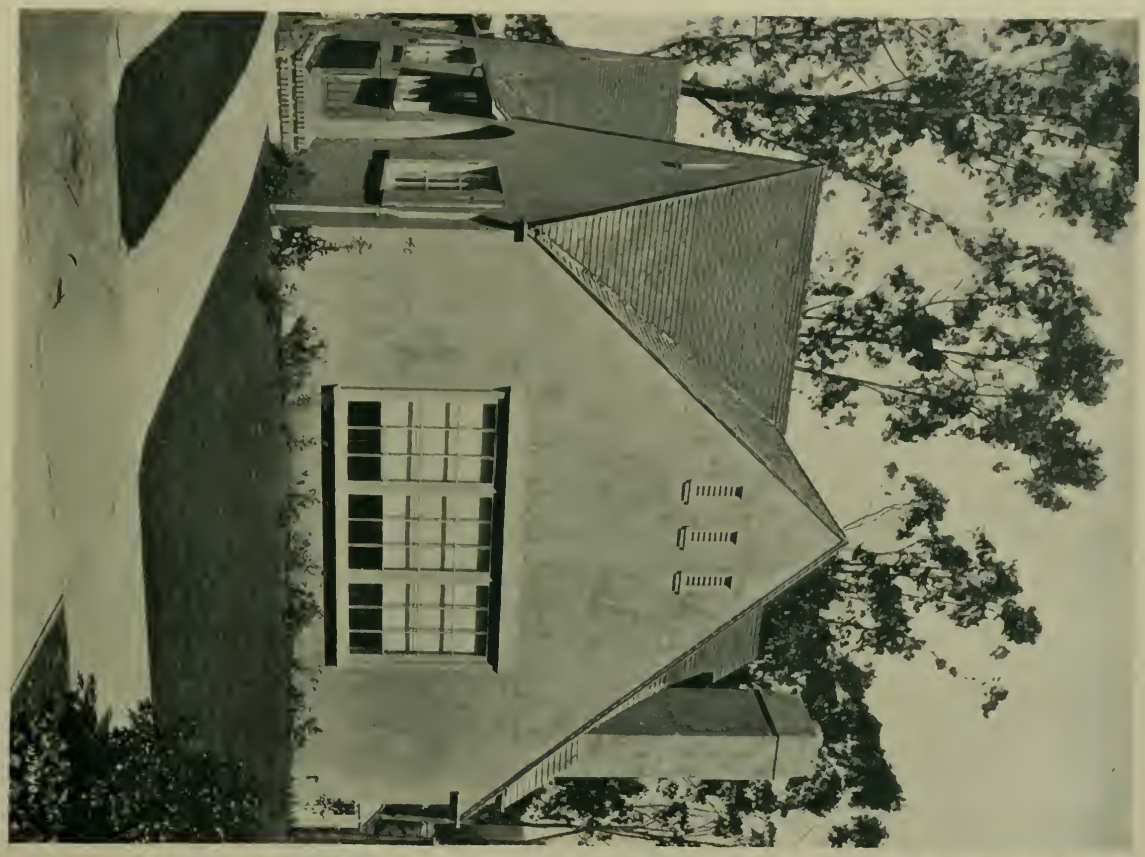
Of prime importance for the successful operation of a fraternity house is the dining room. And it has been apparent from the first that one capable of holding one large table is the most desirable solution. The one development in this respect is the tendency to provide rooms sufficiently wide to admit the use of an oval table, for with such a shape, each can see the others and general discussion is resultingly easier.

The other general provisions include always a living room, a library where poker is the occasional occupation, and sometimes a Chapter boasts of a billiard room and an additional lounge usually designated as a reception room. The reception room, however is more common in the sorority houses than in the men's retreats, for the equality of the sex has not extended to all forms of social custom, even among collegians.

The arrangement and orientation of the community rooms depends largely on the site, as do in fact all elements of the plan, but much consideration has been given recently to the idea of facing these larger elements away from the streets, an effort to discourage the spectacles which the Sunday morning siestas of half clad students present to the passersby.

Lodge or Chapter rooms are desirable and where possible should be considered in the projet. Due to the cost and infrequency with which they are used, many organizations prefer to forego that asset and instead add one more role to the repertoire which the living room is called upon to enact. Chapter rooms by their nature are for the intimate fraternal operations of the organization and into them the profane world may not enter. They are naturally removed from the rest of the house as much as possible and usually come to rest in the cellar or under the roof. The upper regions of the house afford the most desirable locations and where so placed the Chapter Room can add its share to the distinctive expressions of the building itself. This treatment has been admirably handled in the Alpha Delta Phi house at Berkeley and stamps this house with a character distinctly representative of the type.

In discussing the architectural treatment there is at once brought to mind the time-honored axiom that the character of the building should express its purpose. An honest clothing of the plan, considerate attention to proportion and detail, will carry the project a long way in the acquittal of that aesthetic obligation. In many cases, particularly in the newer universities where the campus is big and houses are scattered, period design and style are of no great consideration, the author of the design being given great latitude in selecting one which will respond most appropriately to its environment. This very latitude, however, renders more difficult the development of true character in design and must perforce delay the ultimate realization of that goal. Generally speaking, a high degree of excellence in art is usually found only where the forms employed for its expression are limited. So many fraternity houses have been erected recently, particularly in Berkeley, that a brief consideration of some examples may not be amiss at this time. [Continued on page 31



SPENCER RESIDENCE, SAN FRANCISCO, EARLE B. BERTZ, ARCHITECT

For floor plan see page 38

TOLAND WAY SCHOOL, LOS ANGELES, WILLIAM STACKO, CONTRACTOR

—Simons Brick Company's Montebello Red Brick & Simons Spanish Tile

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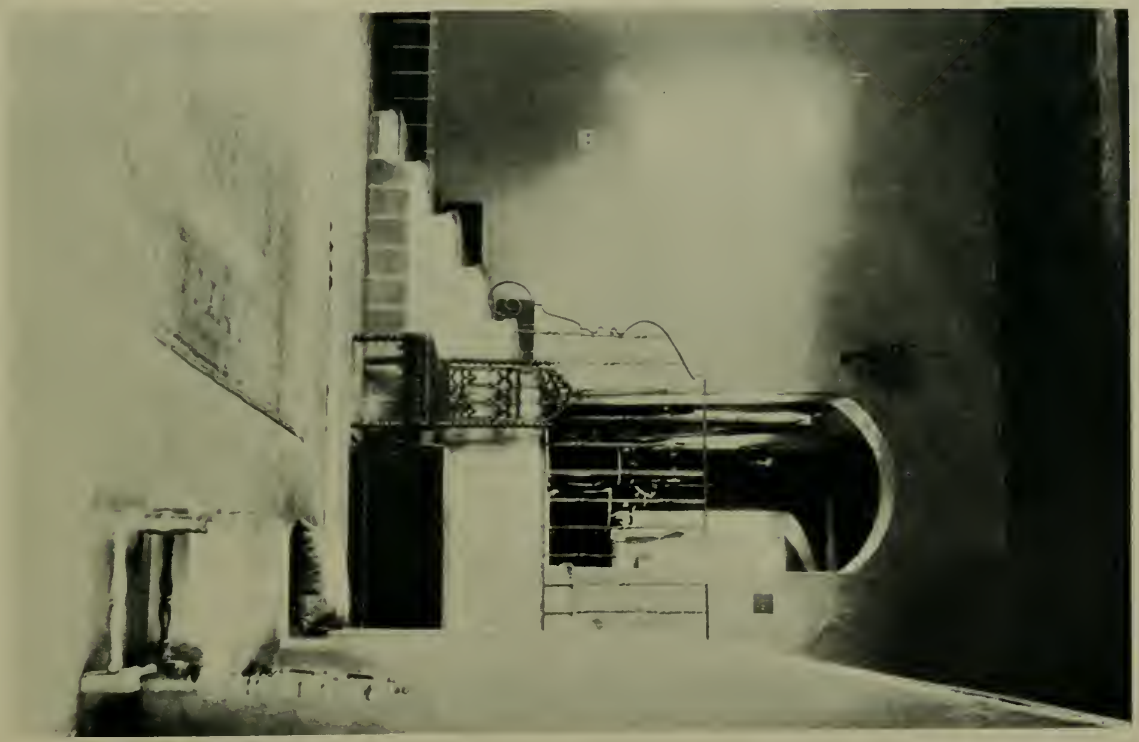

LEFT, LIVING ROOM; RIGHT, VIEW FROM LIVING ROOM, CASA DEL MAR AZUL, RESIDENCE OF MR. & MRS. PHIL K. GORDON, CARMEL, CALIF., ASHLEY & EVERS, ARCHITECTS

Nave and Apse of St. Joseph's, Babylon, Long Island. Reiley and Steinbeck, Architects

THE fitness of face brick for this spacious church interior, serving at once the demands of structural durability and adornment, is here admirably shown. Brick lends itself here to the construction of arch and dome and at the same time affords a material suited to the finest interior decorative effects. In "Architectural Details in Brickwork," you will find many other examples of artistic brickwork. The halftone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery. Address, American Face Brick Association, 1764 Peoples Life Building, Chicago, Illinois.

Continued from page 26 Of the older houses practically none had any great degree of architectural merit. The most notable exception is the Beta Theta Pi house. This quaint structure, with its irregular plan and accidental grouping of its masses, has great individuality, but it is not stamped with the character of a fraternity house. The rolled hips and gables soften in an amiable way the sharp angularity of its steep roof, while the soft texture of its plastered walls and the innate charm of the composition are measurably enhanced by the wealth of vines, all suggesting more the romance of an English countryside rather than a home of American college men, an impression which is heightened by the weather cock which crowns its picturesque roof.

In point of time the Zeta Psi house is the first of the new buildings of real merit which has been built near the campus. It has been illustrated and described previously in these pages, but cannot be overlooked in this discussion. Well situated and judiciously placed on the lot, it presents a skilful blending of scholarly and social influences, while avoiding the excessive formality of an urban establishment. The easy symmetry of its composition, the carefully studied proportions of its elements, and the excellent use of materials marks this building an aristocrat in the college world.

Because of its permanence and the beauty it gives to plain wall surfaces brick has been a favored material and has affected to no small degree the design of the new houses. Like the Zeta Psi house, the Alpha Tau Omega, Sigma Nu, Alpha Delta Phi and Kappa Sigma houses were constructed of that material, and in the remodelling of the Chi Phi house brick was substituted for shingles. The Alpha Tau Omega house (destroyed in the recent conflagration), like the Zeta Psi house, was symmetrical in plan, and though less inviting, was well designed and possessed much character, with the large doors of its main rooms opening on the broad brick terrace fronting on the street.

In the Sigma Nu house, purpose of plan played an important part in the expression of its elevation. Situated on a busy street and having a north exposure, the demand for sunshine and privacy necessitated turning its architectural back to the public gaze. The street facade therefore becomes merely a screen, though it accuses to a marked degree the plan it shields. The main floor is virtually on the ground, permitting easy passage through the larger rooms to the more intimate regions of the gardens beyond.

Situated on Piedmont Avenue, in proximity to the new Memorial Stadium, the Kappa Sigma house is most fortunate in the style selected for its design. The straight white pilasters of cast cement extending through two floors assume an importance and give character to the composition which would not otherwise obtain in an order of meaner proportions, while the arched openings of the main floor echo in a modest way the monumental penetrations of the great wall opposite. The detail is not entirely consistent nor is the treatment of materials always convincing, but the appearance of the structure as a whole is not an unpleasant one.

The Alpha Delta Phi house is the most recent addition to the long list of fraternity houses which have made their appearance in Berkeley. Occupying an imposing site, it dominates at present its devastated neighborhood, a factor which adds immeasurably to the power of its position. Excellent in design and detail, and of good color, it presents a most delightful composition and has the qualities which wear well and grow richer with time. At present, however, there is a stiffness, so common with new thgins, which does not bespeak the easy informality which forms the basis of fraternity life.

In its remodeled form the Chi Phi house suggests more a City Club than a fraternity house. It is well designed, however, and the materials and their manner of use is in general very acceptable. The brick wall of good texture is capped by a fine cornice surmounted by a tile roof of excellent color, but the rapid diminution in size of the successive rows of windows accentuates its urbanity and militates against the repose one expects to find in the eddies of an academic atmosphere. The generous terrace extending the full length of the facade is most inviting, although it is unfortunately severed by the position of the columns of the entrance portico.

The Phi Delta Theta, Alpha Sigma Phi and Phi Kappa Tau houses are among the best examples in which stucco has been used for the exterior finish. Of these the first has been illustrated many times before. The Alpha Sigma Phi house, situated on a corner, offers great opportunity for the appreciation of its merits. Fine in mass and color, the restriction in the use of architectural forms to the entrance motive gives great value to the simpler surfaces of the adjoining walls. The Phi Kappa Tau house, though smaller and occupying a less imposing site, boldly puts its best foot forward. The side elevations clothe rooms of little importance, but the street facade screening the large two-story living room is pervaded with an air approaching nobility.

The architect of the Theta Delta Chi house selected Tudor as the style upon which to base his design, but his problems were many and in a measure the design is not altogether satisfying. The composition is good, [*Concluded on page 36*

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MONTHLY BULLETIN

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A Special Meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, June 10th, at 7 p.m., in the rooms of the Architectural Club, 77 O'Farrell Street. The meeting was called to order by President J. Stewart Fairweather.

The following members were present:

Howard E. Burnett	Edgar B. Hurt
Wm. M. Bliss	Harris C. Allen
W. B. Faville	J. Stewart Fairweather
W. J. Wilkinson	Chas. F. Maury
Earle B. Bertz	Ernest E. Coxhead
Henry H. Gutterson	Geo. F. Ashley
C. H. Miller	Wm. Mooser
S. Schnaittacher	Morris M. Bruce
Albert J. Evers	

MINUTES

The minutes of the previous meeting were approved as published.

BUSINESS

The report of the Exhibition Committee was given by Mr. Harris C. Allen, Chairman. It was moved and carried to accept the report and place it on file.

It was moved and carried to send a letter of appreciation to the Bohemian Club for their co-operation in making the Exhibition a success.

The President called for reports of delegates to the Annual Convention in Washington. Mr. Coxhead presented the report of the delegates.

Mr. W. B. Faville, Past President of the American Institute of Architects, spoke to the Chapter regarding the convention and Institute matters.

Mr. Faville brought before the Chapter the question of building in conjunction with the Octagon House in Washington. It was moved and carried that the Secretary write to the Secretary of the American Institute regarding the methods of financing, method of supporting and amortizing the proposed building on the Octagon grounds.

A letter from Mrs. Henry Bacon was read, thanking the Chapter for its resolution of sympathy.

Moved, seconded and carried that a resolution be framed and engrossed and sent to Mrs. Bertram Goodhue.

Several other letters were read and placed on file.

A letter and report from the New York Chapter on uneconomic practice in the Building Industry was read. It was moved and carried that the matter be placed before a committee. The President appointed Mr. Wm. Mooser, Mr. S. Schnaittacher and Mr. Albert J. Evers on the Committee.

The Golf Committee reported progress.

Mr. Faville spoke on the plans for the Exhibition at next year's convention in New York.

There being no further business the meeting adjourned.

Respectfully submitted,

Albert J. Evers, *Secterary.*

* * *

REPORT OF DELEGATES FROM THE SAN FRANCISCO CHAPTER TO THE FIFTY-SEVENTH CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

(Washington, D. C., May 21 to 23, Inclusive)

The Fifty-seventh Convention of the American Institute of Architects, held in Washington in May, was a delightful experience in every way. Washington is a beautiful city, and sepecially so at this time of the year. The Gods seemed to smile propitiously upon the sunny lawns and shaded avenues as the delegates walked from the Hotel Washington across to thehemicycle of the Corcoran Gallery and this serenity seemed to envelope everyone and everything during the sessions both inside and outside of the Convention Hall.

The convention, which was so ably presided over by Mr. W. B. Faville, was a most dignified and inspiring gathering of over two hundred architects from all parts of the country—asesmbled for the annual transaction of Institute affairs of importance to the whole profession.

The carefully thought-out program, published sometime previously, proved the wisdom of those who planned it. It was carried out with gratifying success. As the official transactions of the convention will be fully published and sent to the members, it is hardly worth while to dwell upon the routine business that was accomplished. It would be perhaps more interesting to comment upon one or two features which impressed me most significantly as a delegate.

One could not but be profoundly impressed by the feeling of sincere regret which pervaded the convention concerning the great losses the profession has suffered so recently by the death of Henry Bacon, Bertram Goodhue and Louis H. Sulilvan. This was especially marked at the opening session when the eulogies to the memory of the three great masters in the art of architecture were read amid profound silence. The silence in a sense was perhaps more appealing to those present than the uttered words.

About half of the convention proceedings consisted of illustrated talks and essays relating to architecture. These were greatly appreciated. The most interesting of these was the symposium of papers dealing with the subject entitled the "Use of Precedent in Architecture," read by Ralph Adams Cram, William A. Boring, William L. Steele and W. R. B. Wilcox. The subject and speakers being introduced by Mr. H. Van Buren Magonigle. These papers, when published, should afford rare and spicy reading and profitable enjoyment to the profession.

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Mr. Kelsey's travelogue, entitle "Rays from Saint Peters," richly illustrated on the screen by photos taken during a recent extended tour of Europe and Asia, was a rare treat and splendidly presented.

Talks by General Lord and Colonel Sherrill on the "Bureau of the Budget and Statistical Department" were enthusiastically received.

A great deal of interest was shown in the statement made by Mr. Myron Hunt regarding the Allied Architects Association of Los Angeles. Mr. Hunt's remarks followed a discussion of the report presented by the Committee on Architectural Relations. The chairman requested the continuation of this committee for the purpose of further consideration of the responses to the questionnaire, which he said were most illuminating and too voluminous in character to be edited in so short a space of time. Mr. Hunt, in his remarks, drew attention to the work done by the Allied Architects Association of Los Angeles, explaining that the purpose of the organization was service to the public. He emphasized the point that the architectural service executed was done on a cost basis, the profits being used for the purchase of an architectural library to which draftsmen, architects and the public would be given free access.

The balloting of officers for the ensuing year resulted in the election of the following:

Mr. D. E. Waid, President;
Mr. E. F. Lawrence, Vice-President;
Mr. Edwin Brown, Secretary;
Mr. W. B. Ittner, Treasurer;
Mr. Sylvain Schnaittacher, Director of 9th Regional District;
Mr. William J. Sayward, Director of 7th Regional District.

The convention closed with an enjoyable drive through Washington, visiting the U. S. Bureau of Standards, the new Academy of Science Building, the last work of Mr. Bertram Goodhue, and Arlington.

Respectfully submitted,

ERNEST COXHEAD,
JOHN GALEN HOWARD,
ALBERT J. EVERS.

* * *

TO OUR ADVERTISERS

We want you to make free use of our columns to inform our readers of any change in your organization, such as new men in the field, new distributing points, sales agents or any other new items of interest regarding your product or organization. In so doing the PACIFIC COAST ARCHITECT is often able to render a service of real value to both reader and advertiser. The PACIFIC COAST ARCHITECT wishes in every way to further your business relations with our readers, for we believe that our advertisers are in every way responsible and your interests are our own. Our hearty co-operation to further these interests is assured you whenever the opportunity presents itself.

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Morris M. Bruce, Flood Building, San Francisco, has prepared plans for the Emporium for a ten-story Class A building on Mission Street, adjacent to their present quarters; also for three-story addition on the rear portion of the Emporium building, making the building seven stories high in all portions, costing approximately $3,000,000.00.

* * *

The house of Earle Gilmore, at La Brea, California, is an example of restoration and addition; the original is said to be one hundred and thirty-five years old. It appeared in the picture "The Four Horsemen of the Apocalypse."

ARCHITECT IS STRICKEN ON EVE OF TRIUMPH

THE sudden death of Bertram Grosvenor Goodhue, architect of the new building of the National Academy of Sciences and the National Research Council, four days before the acceptance and dedication of what many competent critics regard as his masterpiece, has shocked and saddened the many prominent scholars and scientists who have gathered here to attend the dedication ceremonies. Mr. Goodhue made his final inspection of the building on Tuesday, April 22, expecting to return Sunday for the dedication on Monday, the 28th. He died suddenly at his home in New York the night of April 23.

Mr. Goodhue would have been fifty-five years old on the day of the dedication of the new building. He was born in Connecticut, and was a member of prominent architectural firms in Boston from 1891 until 1914, when he moved to New York and began the practice of his profession in his own name.

Among the best known examples of his work are some of the new buildings of the United States Military Academy at West Point, St. Thomas' Church in New York City, and the buildings of the California Institute of Technology at Pasadena, Calif. He also designed the buildings and grounds for the San Diego exposition of a few years ago.

The new building of the National Academy of Sciences and the National Research Council is regarded as one of the finest products of his art.

In it he has utilized to the full the utmost refinements of the purest Greek architecture. Many details, themselves almost unnoticeable, contribute to the notable general effect. He was, for example, extremely particular in the choice of the color of the marble for the exterior of the building, and the courses are laid, not of uniform width, but, following the ancient Greek style, of differing widths so as to break the monotony of the face of the building. Apparently straight lines are slightly curved, and the face of the building is not exactly vertical, but slopes slightly inward. All these refinements are in the finest spirit of the work of the Greek masters, and are combined in this building for the first time, so far as is known, in the New World.

The building, which will stand as a memorial to the architect's genius, will be a national center for science and scientists, and the clearing house for late news of scientific progress.

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Continued from page 31 the detail well studied and the broad substantial terrace of brick is serviceable and attractive. But thre is a blockiness of proportion and an unfortunate variation in the fenestration which even in this whimsical style is not convincing. Devoid of playfulness, the general aspect presents a feeling of dryness which is seldom felt in its picturesque prototype.

But the blade of criticism is an easy weapon to wield. Opinions are as numerous as the minds which form them, but gratifying progress in this new-found problem of the profession is very apparent. While few of the houses can claim great distinction, many have merit and the monstrous offenders to the sensitive eye are fortunately few. Just what will constitute the full expression of Fraternity House architecture has not yet become apparent. But it is doubtful if it ever assumes the character of a City Club or Fraternal Order—in the common understanding of the street. The college fraternity is not a public or even quasi-public institution; it is essentially a home; one in which family life is substituted or rather supplemented by the principles of good fellowship and common interest, and as such should present the easy informality of a home modified by the masculine simplicity and directness which is a factor in the development of American manhood.

* * *

COMMITTEE APOINTED TO MAKE CEMENT SURVEY

The Secretary of Commerce has appointed an advistoy committee to make, under the general direction of the Department of Commerce, a comprehensive survey of the properties and uses of cement and concrete. The Committee will co-operate with the Bureau of Standards and officials of the Department.

The Committee consists of:

John Lyle Harrington, Chairman, Engineer, Kansas City, Mo.;
C. H. Boynton, Cement Manufacturer, New York City;
N. Max Dunning, Architect, Chicago, Ill.
H. C. Turner, Contractor, New York City;
Charles M. Upham, Highway Engineer, Raleigh, N. C.

The cement industry has grown so rapidly and has achieved such great importance in the United States, and the use of cement in the construction of roads, bridges and buildings has become so great and so diversified that the intelligent and appropriate use of this material becomes a matter of great economic interest to the public.

Research work is now being carried on by the Bureau of Standards and by various public and private research laboratories and commerical and professional organizations in the properties, characteristics and proper use of cement; in the improvement of methods, equipment and appliances tending toward improved efficiency and economy; the seasonal use of cement, especially in winter weather, important in its relation to continuity of employment of labor and the elimination of "peaks" and "depressions," and the spread of manufacture and distribution more evenly.

It is proposed through the survey to co-relate for the benefit of the industry and the public the results of such scientific and technical activities, and to center in and

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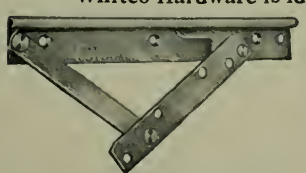

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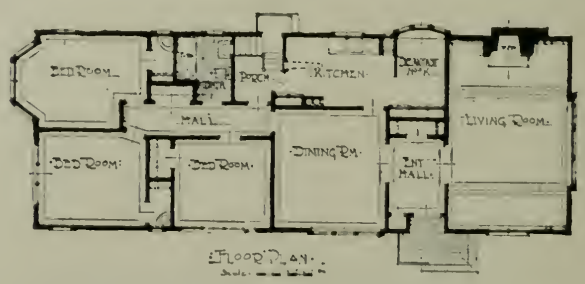
under the direction of the Department of Commerce a thorough and disinterested study of the entire subject. It is believed that such concentration of effort as the committe proposes to bring about will produce material results in the elimination of wasteful duplication of effort, and effect savings to the public and result in benefit to the manufacturer.

* * *

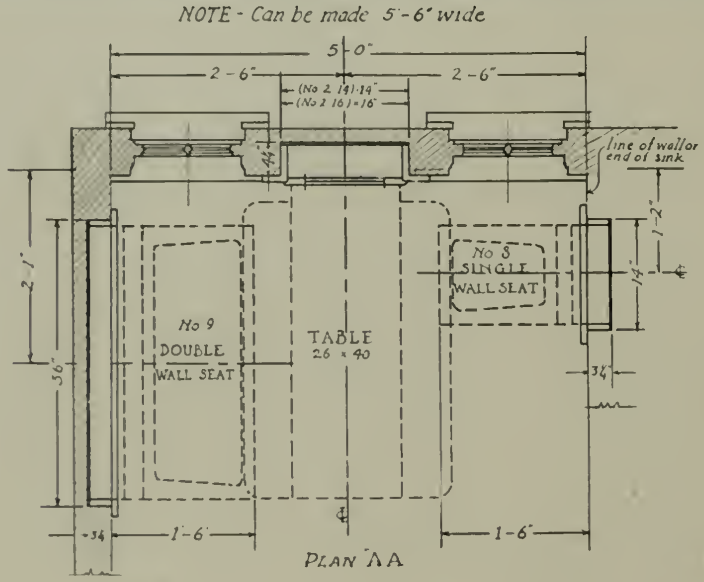
THE architects of the future are being trained not only to make drawings for blue prints but actually to model replicas of the bulidings they have in mind. Students in architecture in a western university(the University of Oregon at Eugene, Oregon), work out plans and specifications for buildings and then construct the buildings in miniature in the class-room. After drawing the plans for city halls, churches, and other buildings they make models of them, carrying out the details of their drawings to scale, usually one-sixteenth of an inch to a foot.

In constructing a miniature building the student first makes a framework of light boards, wall board, or some such material. This framework is covered with a clay-like substance, known as Plasteline, which will not harden or dry out, and consequently will not lose its shape. The details of the structure, such as windows, doors, steeples, and irregularities in walls or roof are worked out in this covering material. The result is a small replica of the building the student had in mind, which enables him to get an actual visual impression of its appearance.

According to members of the faculty this plan of having students actually construct models of the buildings they plan has increased interest in the subject.—*Leonard Lerwill.*



FLOOR PLAN OF SPENCER RESIDENCE, SAN FRANCISCO, CALIFORNIA
EARLE B. BERTZ, ARCHITECT. [*See page 27 for exterior view*



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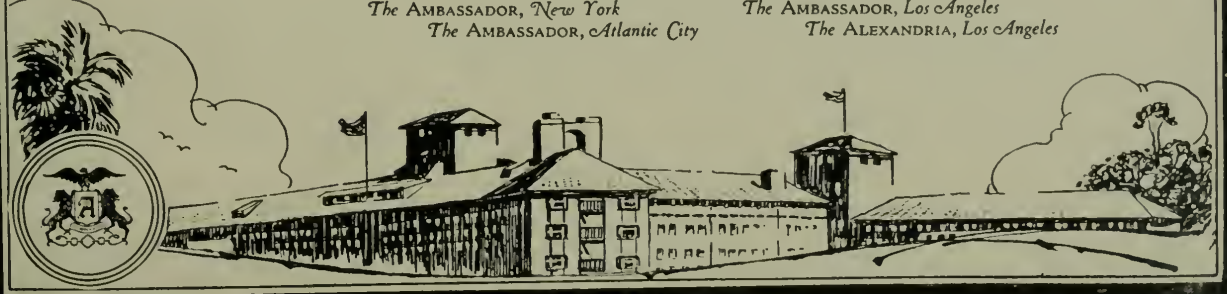

GOOD WORKMANSHIP ESSENTIAL TO GOOD STUCCO

THE selection of a stucco contractor who knows his business and can show that he has done good work is the most important factor in securing good stucco construction, the Bureau of Standards of the Department of Commerce finds. At least in the present state of the art more depends upon capable workmanship than upon many of the details of the specifications. The successful stucco specialist may be expected to know the requirements of the specifications, and will also have acquired a knowledge of the application of the material which can be learned only by experience.

Tests on stucco construction have been in progress at the Bureau since 1911. Panels of stucco made in accordance with different specifications have been constructed and exposed to the weather for a number of years. Some of these panels were of back plastered construcrion; some were made with wooden sheathing. Paper backed construction, plaster board, and other types were also tested. Still others were applied to walls of masonry.

Measurements of the shrinkage of stuccos were also made by means of a special comparator. It was shown that this shrinkage can be controlled to a large extent by regulation of the amount of water used. The general rule is that the material should stiffen from removal of water before chemical set occurs, and the ability to recognize this condition is considered a necessary part of the plasterer's practical knowledge of his craft.

Masonry walls were found to make the best bases for stucco, and on them the finest stucco textures can safely be used. Fine textures are not recommended for use on frame construction, as they show cracks which are not visible in coarser textures. Where stucco is used on wooden frame the frame should be well braced, and the use of metal or wire fabric or metal lath for reinforcement is recommended. The tests showed that better results were obtained by omitting the sheathing, using special insulation and bracing where required. If sheathing is used horizontal sheathing is preferable.

Special attention, the Bureau says, should be given to the tying or lacing of the fabric or lath so that the joints do not constitute a line of weakness in the reinforcement.

Lean mixtures were found to give the best results. A mixture of one part cement, one-fifth part of hydrated lime, and three parts building sand is the richest recommended. Good design is considered essential and involves adequate flashing and overhead protection.

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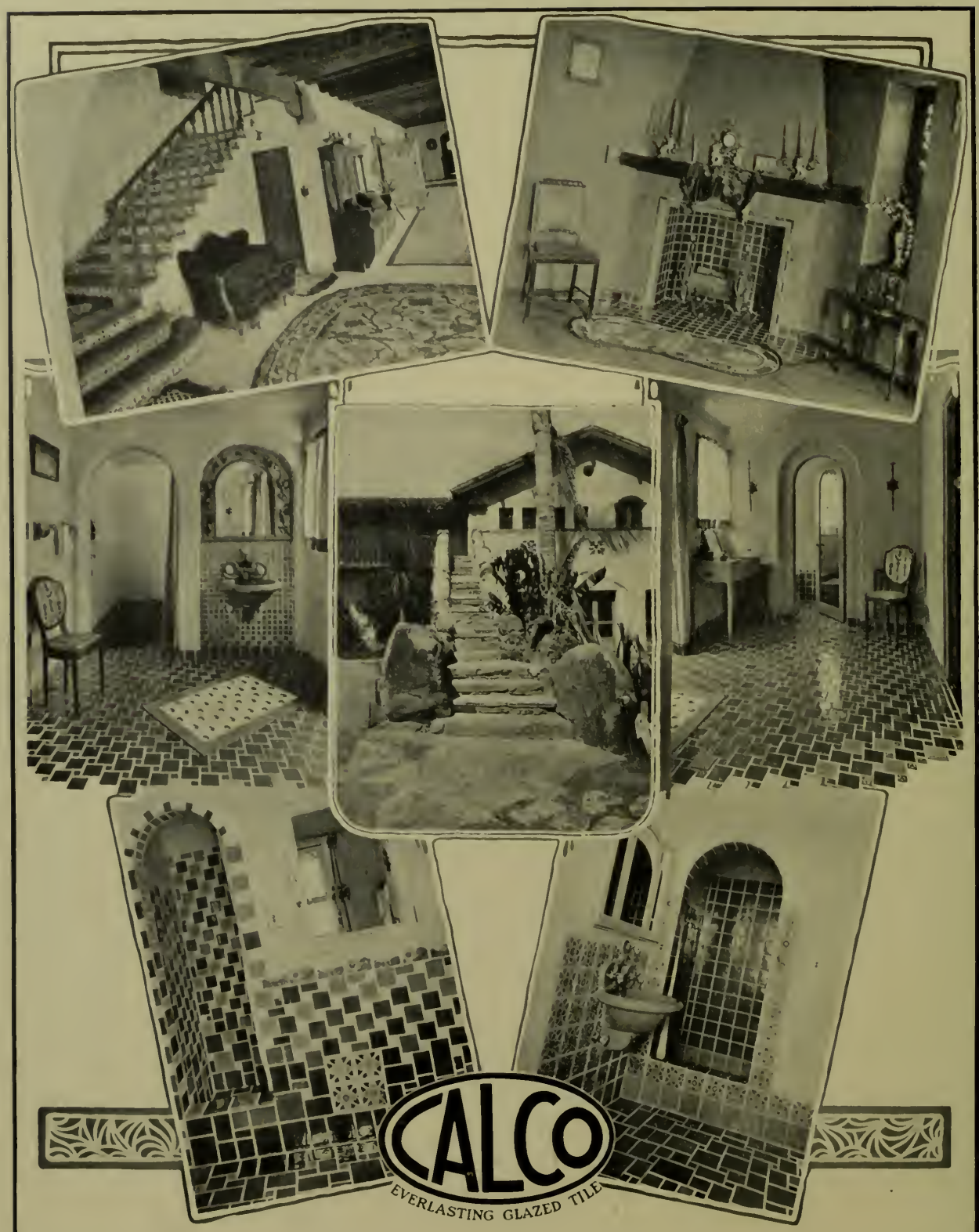

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RESIDENCE OF H. L. DELANO, PASADENA, CALIF., WALLACE NEFF, ARCHITECT

AN ARTIST IN ADOBE

[BY HARRIS ALLEN]

THE BUILDINGS which Mr. Wallace Neff has been doing recently in Southern California are not all actually executed in adobe, but they look the part; they have all the earmarks of the originals, of early days in California, plus Mr. Neff's personal touch, which is just as unmistakable. For practical purposes of criticism, as regards the spirit of design, they may be considered as of adobe.

For criticism of a fault-finding nature, there is here no occasion. We may, indeed, expect Mr. Neff to grow in grace, with years and experience; he is very young, and it is natural that we should find an occasional outcropping of fancy, not exactly exuberance, but rather sheer creative joy in modelling a plastic material into form. The wonder is, that with such clear evidence of original and imaginative designing power, there is in general such restraint and lack of effort. Here is an unusual combination of picturesqueness and simplicity.

It does not surprise me in the least that two Certificates of Honor should have been awarded last year to Mr. Neff by the Southern California Chapter of the American Institute of Architects. The jury, Messrs. John Galen Howard and Ernest Coxhead, of San Francisco, and Wm. E. Parsons, of Chicago, was certainly representative of the highest type of professional men, and their decision was a "cachet" gratifying indeed, well deserved, and, I feel sure, not disputed; although there are so many lovely compositions to choose from in Southern California, that I can imagine a conscientious jury might well reap a harvest of gray hairs from its labors.

However, the award has been made, and the examples of Mr. Neff's work shown in this issue give convincing evidence of real achievement, and promise of future development.

In general, these buildings reflect the atmosphere of early California, but the idiom is interpreted in a free and picturesque fashion. It must be confessed there is about much of our early examples, Missions and ranch houses, a monotony and severity of treatment that has

STABLE GATE, ESTATE OF E. D. LIBBEY

required the softening, ruinous hand of Time to beautify. Mr. Neff has preserved the charm, the simplicity and the harmonious lines of the Mission period, but he has imbued his compositions with a freeness, a variety of element, an irregular balance, which is all very delightful, and even, occasionally, playful in effect.

He paints from a bold palette. Broad rough surfaces of white-washed walls are pierced with deep embrasures, edged with the crisp, irregular shadows of heavy roof tiles. He uses vigorous arches of varying shapes, curving ramps, solid beams of timber, thick wooden shutters, projecting balconies, wrought iron in forms that are strong and simple. Here is no delicate stylist who refines detail until it is finicky, nor yet an impressionist who is vague and poetic and wishy-washy; rather, a vivid realist who paints with strong shadows and bold form and rich color. A bit theatric at times; what stunning stage settings some of these would make!

The Ojai Valley Club is a sheer delight. Inside and out, it fits its place and its purpose, and one hardly feels the absence of vines and foliage or the mellowing touch of weather. That these added charms will be welcome is a matter of course. It is lovely now; it will be exquisite in a few years.

The proposed hotel at Ojai carries on the same spirit of traditional California idealized, and bids fair even to surpass the Country Club in quaint picturesqueness and variety of outline. True, we never saw a tower such as this, on Mission or fort or hacienda—but is it not just the right accent to balance the composition? Some day, I hope to be a guest at this hotel, and wander through the patio in the shade of those Monterey-Spanish balconies, and see the green moonlight flicker over those rough expanses of adobe—I hope it will be adobe.

It is interesting to see what this artist has been able to accomplish with such a practical and usually uninteresting problem as a farm stable. The Libbey stables in the Ojai valley are constructed of large adobe brick, white-washed, and in spite of their cleanness and newness, they have attained the picture quality of the Old World to a surprising degree.

We are given a truly fascinating glimpse of the courtyard; with apparently artless, naive, simplicity—how accidental-looking—and, in reality, what subtle artistry!

When it comes to residence design, I should say Mr. Neff has not quite "arrived." Praiseworthy as to proportions and texture and detail, there is lacking that sense of balance which is strong in the other designs; this is pretty well overcome in the Walker house, which it is really hard to criticize without being captious. It is a jewel in a rich setting; the effect of shadow tracery on these white walls, framed by green turf and foliage, red tiles and blue sky, must be a joy to the eye.

The interiors are effective and consistent. They are quite sincere, in fact, a little *too* sincere sometimes; these huge trussed beams and sturdy rafters are genuine construction beyond a reasonable doubt, but strike one as being somewhat out of scale. They interfere with the domestic quality which is otherwise convincing and unaffected. However, they err on the safe side; delicate detail would be entirely out of keeping with the virile atmosphere which is characteristic of all Mr. Neff's work.

With so much accomplished already, here is a man whose future development will be well worth watching.

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THIS REPRODUCTION OF CARDINAL WOLSEY'S DINING ROOM HAS WALLS PANELED IN LIGHT FUMED OAK, WAXED, WITH A MODELLED PLASTER CEILING, HIGH-LIGHTED IN PALE BUFF ON A BACKGROUND OF CAFE-AU-LAIT, AND GIVEN AN ANTIQUE GLAZE OF LIGHT GRAY. HANGINGS OF RICH GREEN SILK BROCADE COMPLETE THE MELLOW COLOR OF THIS ROOM IN MR. C. H. WHITE'S RESIDENCE, ALAMEDA, CALIFORNIA., DESIGNED BY MAURICE C. COUCHOT AND JESSE ROSENWALD, A. QUANDT AND SONS, PAINTERS AND DECORATORS

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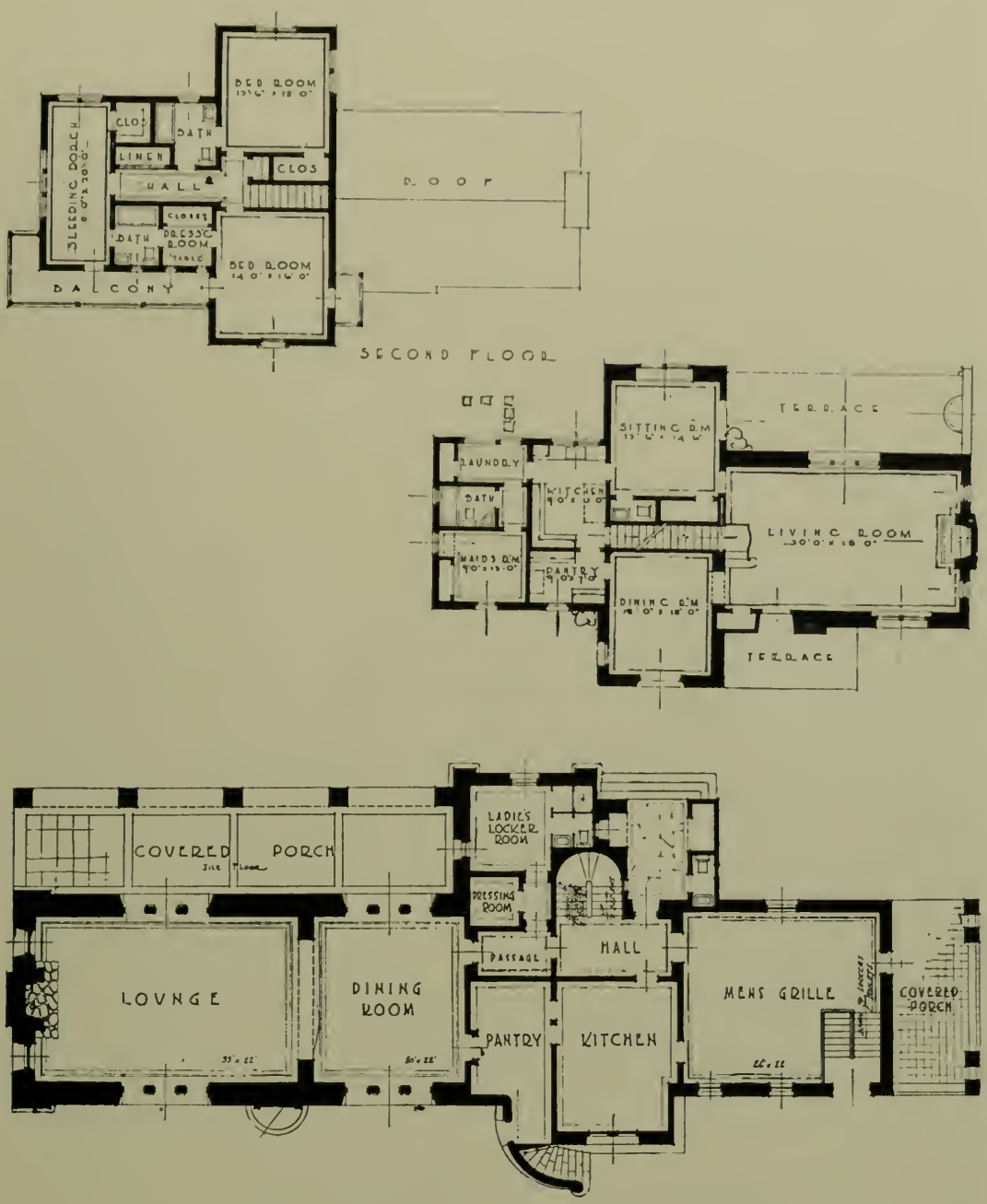
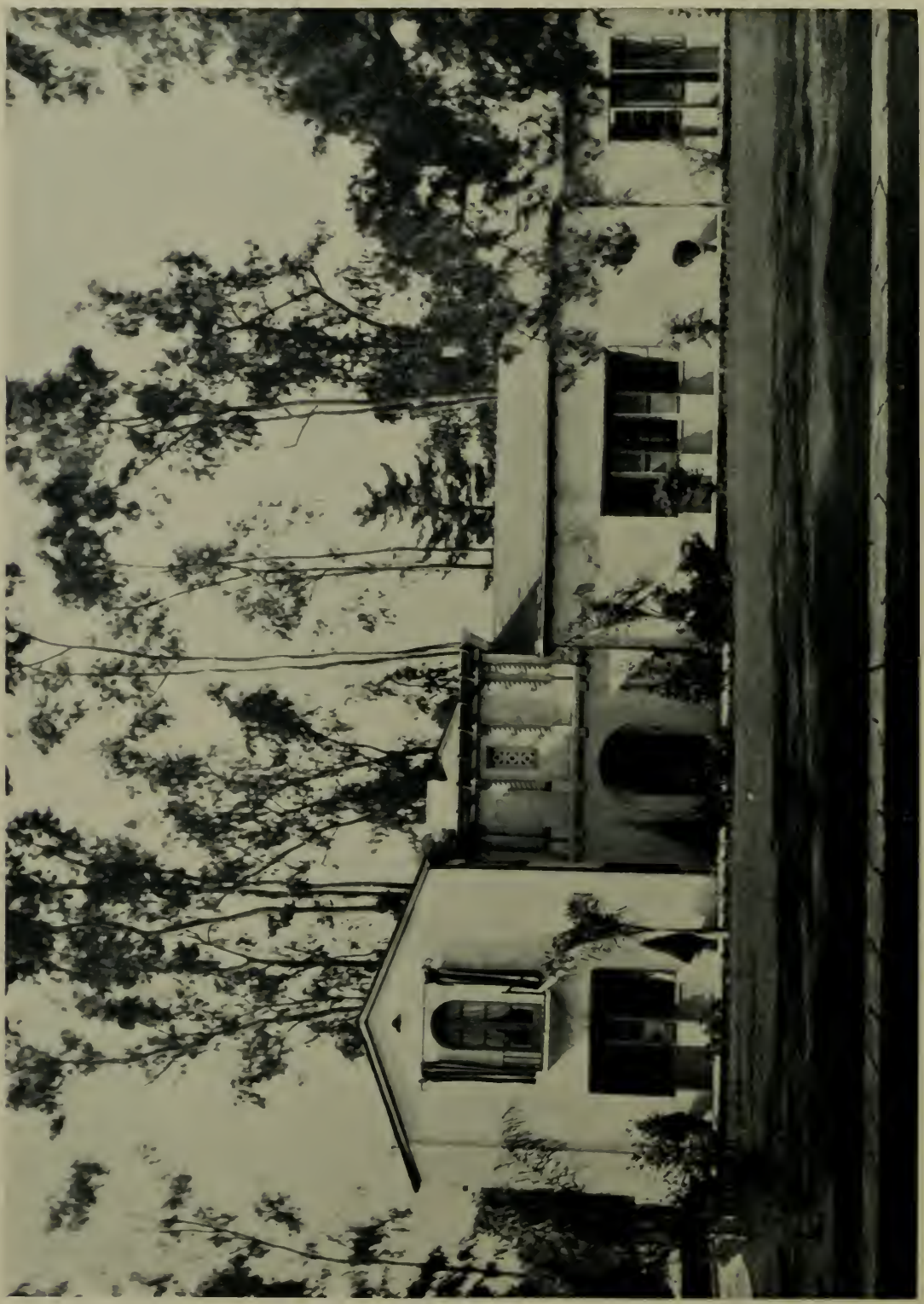
ABOVE: DINING ROOM, BELOW: LOUNGE, OJAI VALLEY COUNTRY CLUB, WALLACE NEFF, ARCHITECT
(AWARDED CERTIFICATE OF HONOR, A. I. A.)

RESIDENCE OF MRS. L. H. WALKER, PASADENA, CAL. WALLACE NEFF, ARCHITECT



ABOVE, FLOOR PLANS OF MRS. L. H. WALKER'S RESIDENCE
BELOW, FLOOR PLANS OF OJAI VALLEY COUNTRY CLUB
WALLACE NEFF, ARCHITECT



RESIDENCE OF
MR. F. C.
VAN DENISE,
PASADENA, CALIF.,
WALLACE NEFF,
ARCHITECT

LIVING ROOM
RESIDENCE OF
MRS. F. C.
VAN DENISE,
PASADENA, CAL.
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STABLES ON ESTATE OF EDWARD DRUMMOND LIBBEY, OJAI, CALIFORNIA, WALLACE NEFF, ARCHITECT

GARAGE AND STABLE WING, CHARLES D. BLANEY RESIDENCE, SARATOGA, CALIFORNIA. WILLIS POLK, ARCHITECT

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ABOVE SKETCH FOR HOTEL, OJAI; BELOW SKETCH FOR RESIDENCE, PASADENA
WALLACE NEFF, ARCHITECT

ENTRANCE AND PORCH, RESIDENCE OF COL. CAUTLIE, ALTADEVA, ELMER GREY, ARCHITECT FOR ALTERATION

RESIDENCE OF
COL. CAUTLIE,
ALTADEVA, CAL.,
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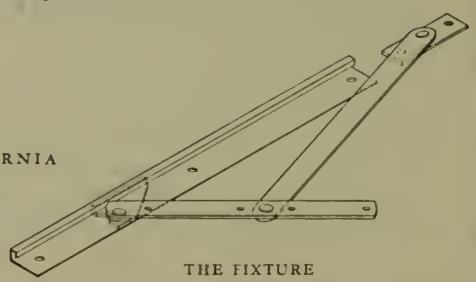

THE FIXTURE

DETAIL OF RESIDENCE AT BEVERLY HILLS, CALIFORNIA, ELMER GREY, ARCHITECT

THE CATHOLIC GIRLS HIGH SCHOOL, LOS ANGELES, CALIFORNIA

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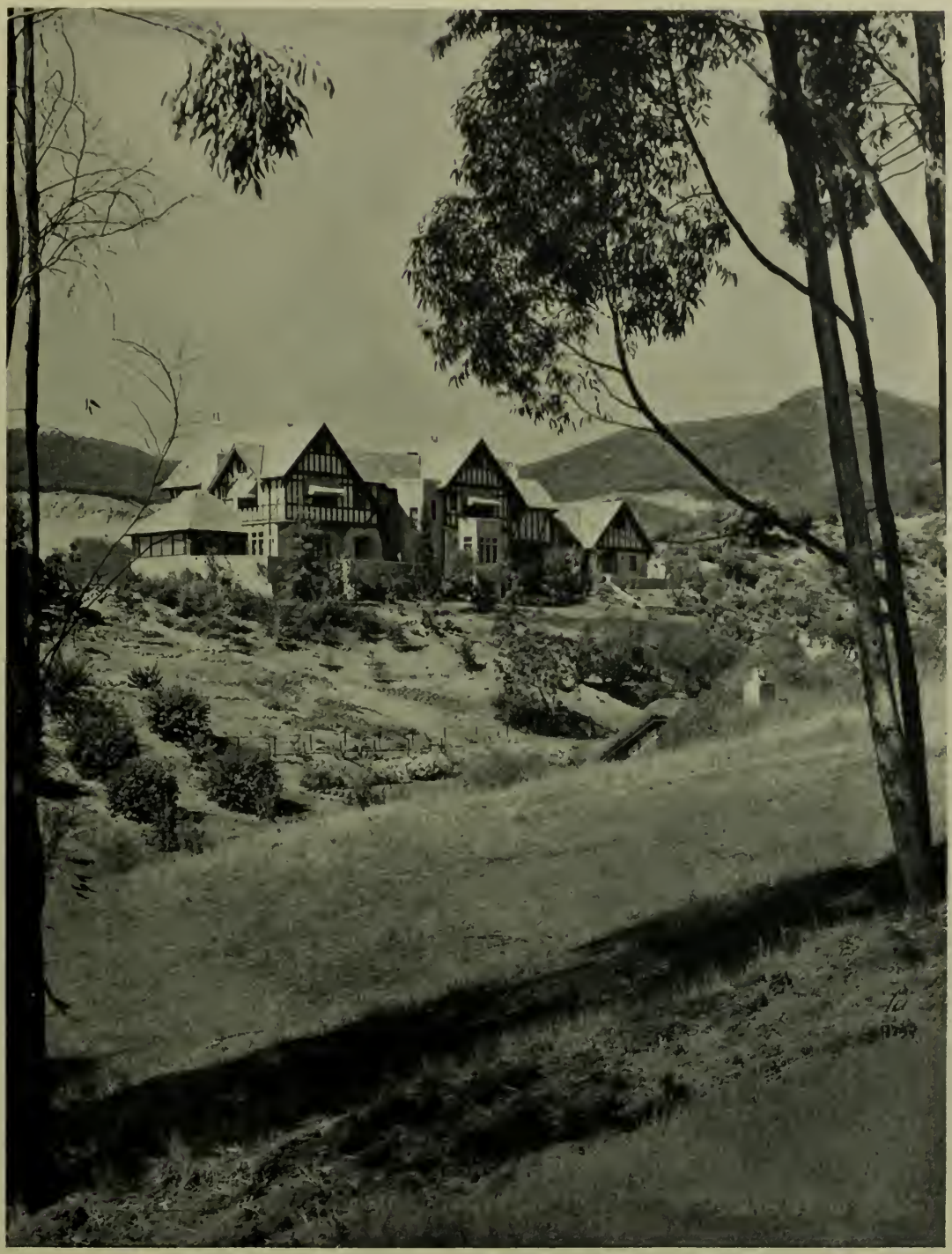

RESIDENCE AT BEVERLY HILLS, CALIFORNIA, ELMER GREY, ARCHITECT

THE BRICK
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Cost Only $620

HERE'S a $9.000.00 home—artistically designed, attractively arranged, beautifully finished—and the brick cost less than 7% of the total amount spent. Do you know of any other type of construction where the material costs so little?

The economy of brick is still more remarkable when you remember that brick eliminates the expense of painting, it reduces insurance charges and heating costs, and never needs repairs because the brick house never grows old.

Home builders everywhere are accepting the architect's viewpoint regarding brick—they are coming to realize what architects have always known—that brick is the most economical building material known to man—as practical for the modest bungalow as for the palatial mansion.

The house shown above was selected from our 60-page book "Distinctive Brick Houses" which contains photographs and floor plans of more than 50 beautiful California brick homes. Price 50c per copy.

DEPARTMENT A-8

California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES
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·EDITORIAL·

The California Renaissance

THE MOST prolonged period of architectural influence has been that known as the Italian Renaissance. Beginning about 1400 A. D., it has never since completely lapsed; in the words of William Anderson, "it has had an incalculable influence upon all forms of art production to this day."

It has been called an imitative style; but it embodied the most glorious traditions of the race, and interpreted the spirit, the purposes, the requirements of its era.

However opinions may differ as to the comparative beauty of Renaissance and Gothic architecture, its vitality has disproved the charge that it was merely a copying of dead forms. Another charge is true; too often its own forms, originally instinct with creative inspiration and true to the temper of the times, have been reproduced blindly without regard to change in conditions.

Something similar to the Italian Renaissance is happening in California today. There has been a re-birth of the early forms of architecture of this land, and their progenitors in the mother-land. Like the first, sincere, inspired creations of Brunelleschi and his kind, these are no blind copies of primitive structures. Those features of the early days which we find charming and comfortable, en rapport with country and climate, have provided an inspiration, an influence, not racial, but distinctive, traditional, and capable of endless variety. To develop this type into buildings completely suited to and equipped for modern life, to record herewith the habits and character of the people, to produce pure, living beauty in mass and color and texture, in scale, proportion and balance—and for this accomplishment to be not sporadic, but widespread and spreading ever wider and faster—this, indeed, may well be called the California Renaissance.

* * *

Some Shop Talk

IT is a pleasure to be able to announce that, owing to improved business conditions, the annual subscription rate of the PACIFIC COAST ARCHITECT will not be advanced to $5.00, as previously announced, but will be $3.50. That we shall endeavor to give the larger worth for the smaller price, our readers may rest assured. The policy of the PACIFIC COAST ARCHITECT can bear repeating; it is, in brief, to present the best contemporary architecture of the west coast in the best possible form. Our policy is a constructive one, and we wish to publish nothing the merits of which we cannot truthfully describe; everything possible which, in our judgment, deserves commendation for architectural excellence.

* * *

The Essence of Architecture

"It is no sign of deadness in a present art that it borrows or imitates, but only if it borrows without paying interest, or if it imitates without choice.

"There is something to my mind majestic in the life of an architecture so strong in its own new instincts that it re-constructs and rearranges every fragment that it copies or borrows into harmony with its own thoughts—a harmony at first disjointed and awkward, but completed in the end, and fused into perfect organization; all the borrowed elements being subordinated to its own primal, unchanged life.

"For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and color, and preciousness of architecture; and it is not until a building has assumed this character, till it has been intrusted with the fame, and hallowed by the deeds of men, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and of life." —*Ruskin*

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POMPEIAN COURT, COUNTRY ESTATE OF CLARENCE E. SCHMIDT, "VILLA NEE MONTES," SANTA CRUZ MOUNTAINS, WALTER A. HOFF, LANDSCAPE ENGINEER

LANDSCAPE ARCHITECTURE

[BY WALTER A. HOFF, CONSULTING LANDSCAPE ENGINEER]

PERHAPS it might be well, before entering into a consideration of the subject of Landscape Architecture, to direct the reader's attention to the more comprehensive meaning of the term Architect.

An architect is one who contrives plans, makes or builds up something. It does not necessarily mean a house or a structure. It is just as applicable to a garden or a painting, or one may even be the architect of one's own fortune. In other words, the contriver or designer is an architect.

The function, then, of the landscape architect is to create, and his work is confined to the exterior of the house; that is, to the garden and home surroundings.

It is also well to impress upon our minds particularly the thought that a man enters his home, not when he crosses the threshold and enters the front door, but the moment he sets his foot on his property. It is essential, therefore, that as much thought and consideration be given to his outdoor home surroundings as is given to the interior. In fact there are more reasons why particular stress should be given to the grounds, for they are:

First: An expression of taste and personality.
Second: They are open to the enjoyment of others.
Third: They are an uplift to the community.

It is upon the right relation of the garden to the house that the enjoyment to be derived will largely depend. The relation must be intimate, it must be convenient, and it must be inviting. To get the maximum enjoyment from home surroundings from a purely practical standpoint the drives, walks and utilitarian features should be carefully planned with their relation to the house.

It would be quite as reasonable to work without a well-considered plan in building our homes as it would to work without a definite garden plan. Thought must be given to the location of the house, garage, summer houses, pergolas, swimming-pools and any other features that the garden may hold. Careful consideration must also be given to the arrangement of walks, drives and approaches. Additionally, every tree, plant and shrub should bear a definite relation one to the other in the general scheme. Nothing is so uplifting to a community as well-arranged artistic properties, nor is anything so depressing as general carelessness and ill-kept and untidy exterior gardens. In Berkeley, California, the cutting of weeds along the streets is required by ordinance.

Even more important than our plan is the thought we should give to the correct framing of any architectural features of the house—screening of unsightly views—establishing of pleasing vistas and the proper selection of plant material. Trees, plants and shrubs should be selected with a definite knowledge as to the height and spread they will attain at maturity. Plants of similar foliage texture should be massed together. Trees of rapid and spreading habit should be reserved for areas [*Continued on page 31*]

Detail of Residence, Locust Valley, Long Island. Kenneth Murchison, Architect

THIS glimpse of a sumptuous country house reveals the architect's scrupulous attention to carrying out his brickwork design. The craftsman has kept strictly to his task in setting the brick lintels and sills, in laying the English Cross Bond, and in recessing the panels in the splendid chimneys. "Architectural Details in Brickwork" a collection of halftone plates, issued in three series, each in a folder ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1764 Peoples Life Building, Chicago, Illinois.

Continued from page 29] where there will always be ample room for development. Lack of foresight in planting is usually the cause of many garden deficiencies. In passing through suburban cities, one notices particularly the lack of judgment in selecting plant material. We find fairly well designed houses with moderately sized gardens in which there are trees which at maturity attain a height of 50 and 60 feet and a spread of 30 to 40 feet; trees, the selection of which would be a problem for a large park, are in many instances used liberally around small homes and on a small piece of property. We find almost universally a very striking error in the use of palms, particularly Phoenix Canariensis. While palms in themselves are very beautiful when properly arranged on a place, and while they are invaluable for certain landscape effects and tropical atmosphere, they are certainly not intended for the center of a lawn in front of the average sized house. Contrary to general impression, palms are rapid growers and are soon out of scale with their surroundings. The pitiful part of their promiscuous use is, then, their uprooting and destruction at a time when they have reached the beauty of their maturity.

Equally poor judgment is also used in the selection of a great deal of the plant material that is in evidence in small gardens.

POOL AND COLONNADE, ESTATE OF CLARENCE E. SCHMIDT, "VILLA NEE MONTES," SANTA CRUZ MOUNTAINS

In planning a garden we must select first a good background for the house. Where one does not already exist trees should be located that will give the richest background effect. Fortunately we have in California many alien as well as native trees that can be used effectively for this purpose. Among evergreens we have unlimited varieties of Conifers Acacias, Camphor, Casuarina, Pepper, Magnolia, Sterculia, etc. Among the deciduous tree the Red Oak, Prunus Pissardi, American Elm, Birch, Maple, Catalpa, Ginko Biloba, Platanus, etc. From our California natives, we can draw some of the best background plantings, notably Umbellaria Californica (Wild Laurel), Pinus Radiata (Monterey Pine) and Cupressus Macrocarpa (Monterey Cypress), Libreccdrus Decurrens (Incense Cedar), Sequoia Sempervirens (California Redwood), etc. These trees are mentioned because each one of them has some particular merit, either in habit, color-tone, or texture of the foliage. They should be used with discrimination and set well back from the house line, as they branch to such an extent and rise to such a height that they form a pleasing canopy over any smaller and slower-growing trees or shrubs which may be planted between them and the residence. In suggesting these background trees it is assumed that the garden permits of their use; that they will be in scale and in harmony with the picture to be created.

In addition to a suitable background of tree planting it is often advisable to frame a house by plantation, sometimes on both ends, sometimes only on one end, depending on the character of the roof and the adjoining ground. Where horizontal lines prevail in the general architectural scheme pyramidal types of trees should be used. Where perpendicular lines predominate in the building the trees planted close to it should be of a spreading character, unless for some particular reason the perpendicular lines are to be accentuated.

Houses which set close to the ground should have no planting or an extremely low planting at the base. It is often advisable to have the lawn extend up to the line of the porches or the base of the house with groups of planting at the corners. Should the floor line be just enough above the grade to admit of base planting we should select plant material of a dwarf character, evergreen—with the dark shades of green against the house graduating to lighter shades as we work away from the house. Myrtus, Osmanthus, Mahonia, Cistus, Evonymus, Choisya, Eleagnus, Berberis, Raphiolepis Hybrida, Dwarf Ericas, Hypericum, spreading types of Cotoneaster, etc., are plant materials suitablefor this purpose. Plants of rapid growth [*Continued on page* 33

PACIFIC FRUIT EXPRESS ICE PLANT, VISITACION VALLEY, SAN FRANCISCO
H. W. White, *Supervising Engineer* - L. A. Weatherwax, *Structural Engineer*
Daniel R. Wagner, *General Contractor* - Emil Hogberg, *Masonry Contractor*

Saving Weight and Cork Insulation

Two special problems met in the construction of the just completed Pacific Fruit Express icing station in Visitacion Valley serve to emphasize two important advantages of Dickey Mastertile construction.

1—The land on which the new plant was built is of an extremely marshy character.

Dickey Mastertile construction was chosen because of its lightness, yet ample strength. Each 8" Dickey Mastertile takes the place of six brick in the wall. Dickey Mastertile is 54% lighter than solid masonry and 60% lighter than reinforced concrete.

2—It was necessary to have the walls non-conductors of heat.

Dickey Mastertile, because of the efficient insulation afforded by its dead air spaces, permitted a saving of 20% in the thickness of the sheet cork insulation used to line the walls.

The building is well worth inspection because the DICKEY MASTERTILE smooth-finished type has been left exposed. The effect is a pleasing demonstration of the handsome effect to be obtained by using smooth finish MASTERTILE without a covering of stucco or cement plaster.

When economy and speed of construction are important consider Dickey Mastertile, the lowest priced permanent building material.

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BUILDS WALLS THAT DEFY FIRE, TIME AND WEATHER
MANUFACTURED BY
CALIFORNIA BRICK COMPANY
ASSOCIATED WITH LIVERMORE FIRE BRICK WORKS
604 MISSION STREET, SAN FRANCISCO BUILDERS' EXCHANGE, OAKLAND

Continued from page 31 that would, in front of windows or near them, obstruct light, should not be used.

Base plantings should always be sinuous in outline, extending out at the corners and receding at the base of the building.

Where entrances are important architecturally, it is fitting that the planting accentuate the importance. This is accomplished by massing substantial tall groups at such points. Where stretches of wall occur between openings it is good practice to break the bareness by the use of broad-leaved evergreen shrubs.

There is nothing that mars the unity of a garden more than a poor lawn planting. In connection with the lawn planting one must bear in mind also planting along drives, walks and paths, lawn specimens and lawn groups.

Along drives and paths where areas permit we may group specimen plants, for it is here that the observer is brought in close touch with the detail of every plant. The arrangement should be such as to avoid straight lines—large trees should be toward the back and small varieties toward the point of view.

It is a safe rule and good practice to keep the lawn area in front of the house as open as possible without making it uninteresting. Fortunately, the days of the lawn besprinkled with endless varieties of conifers has passed into history. This is true also of the use of lawns broken up with circular or geometrically shaped beds.

Any specimen trees that are used on the lawn should be low branched and furnished to the ground. Very gratifying results may be obtained by groupings of Oriental Spruce, Nordmann's Fir, Cedrus Dedora, Cryptameria, Lawson Cypress, Koster's Blue Spruce, Retinosporas, or even groups of berrying Pyracanthas and Cotoneasters. These lawn group plantings should have an outline flowing and not stiff and

REAR GARDEN FORMING OUTDOOR ROOM, GARDEN OF WALTER B. BRANDT, HILLSBORO, CALIF.

FORMAL GARDEN AND PERGOLA OF WALTER B. BRANDT, HILLSBORO, ONE YEAR AFTER PLANTING

regular—they should be so placed as to accentuate the view to some pleasing object beyond. They should be used very sparingly.

When privacy is desired or when we desire to create the scene within the grounds, it is necessary that we have appropriate belt plantings. The border should always be of greater depth at the corners, and it is here we should have the greatest height. Where the lawn area is sufficiently large the border may be extended well into the lawn at points, thus forming bays that give an idea of distance.

The unlimited selection of plant materials of the San Francisco Bay region makes it possible for us to work into our border plantings an interesting assortment of broad-leaved evergreens, berrying plants, deciduous flowering shrubs and perennials.

There is perhaps no section of the globe where gardening may be perfected with less effort than it can in California—and if the few fundamental principles of landscape architecture as have been here outlined are adhered to—we can have better and more harmonious and beautiful gardens about our homes.

* * *

"Whatever is in architecture fair or beautiful, is imitated from natural form; and what is not so derived, depends for its dignity upon arrangement and government received from human mind, and receives a sublimity high in proportion to the power expressed. All buildings, therefore, shows man either as gathering or governing; and the secrets of his success are his knowing what to gather, and how to rule. These are the two great intellectual Lamps of Architecture; the one consisting in a just and humble veneration for the works of God upon the earth, and the other in an understanding of the dominion over those works which has been vested in man."—*Ruskin.*

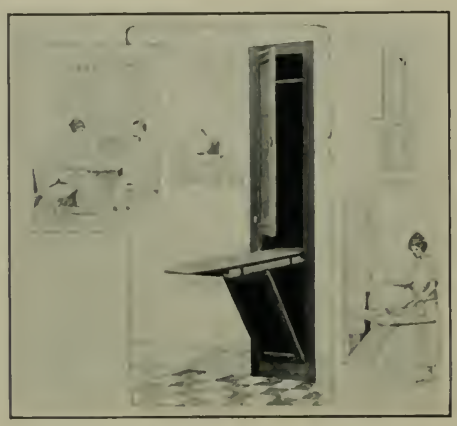
BIRDSEYE VIEW OF OUR NURSERY

It is the aim of the WEST COAST NURSERY COMPANY to produce garden effects as visualized by the architect and client.

Walter A. Hoff, Consulting Landscape Engineer

WEST COAST NURSERY COMPANY

OFFICE, 1114 HOBART BUILDING, SAN FRANCISCO—NURSERY, PALO ALTO



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Any housewife will say—

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Architects find that PEERLESS furniture pleases their clients and simplifies their own work.

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EXCERPT FROM ARTICLE ON "ORGANIZATION OF AN ARCHITECT'S OFFICE"

BY EDWIN BERGSTROM

IT HAS been shown:

That architecture must be conducted as a business, and therefore it must be organized to do business.

That the success of a business depends upon the service rendered.

That service rendered depends upon the organization of business.

That the welfare of the organization depends upon its management.

That successful management means the administering of each department of the organization with exact knowledge combined with ideals of service, integrity, common sense and diligence.

That successful management places responsibility upon competent individuals, holds them responsible for results, and adequately compensates them therefor, at the same time coordinating the work of these individuals.

That successful management requires clearly stated instructions and documents, each always committed to writing, with their delivery and receipt clearly accounted for and acknowledged, leaving nothing to remembrance and chance.

That it requires promptness of decision with nothing put off from day to day.

That it requires accuracy in every function.

That successful management assumes full responsibilities for its actions without equivocation or evasion, and demands equal consideration from those with whom it deals.

That successful management knows the detailed cost of every service given by it and of those things with and in which it deals, and by constant and repeated regular analysis of these costs and the services rendered, produces these services at the minimum costs.

That management is an art, always a matter of personality; organization is merely the machinery which the personality uses to accomplish the art.

Regardless of the size of his plant, let every architect take these thoughts with him. If he will put down on paper a plan of doing his work, his idea of the organization of his forces, working from the broad functions down to the finest detail, systematizing every effort of his practice, and will compare and discuss this plan with his fellows who have made similar surveys of their practice; if he will fearlessly analyze the quality and quantity of service he is giving and compare them with the most complete service he can imagine the architectural profession should give; if he will analyze his costs of giving these services; if he will budget his income and schedule his own and the time to be spent upon the various portions of the work; if he will reduce every order and instruction to writing and confirm every verbal understanding in the same manner; if he will not start any job until he has made a clear contract with his client definitely stating his own duties, the owner's duties, the compensation to be paid to him with the methods and times of payment of same, clearly providing for all contingencies of termination of contract or work and covering all relations to other interests on the work; and, finally, if he will conclude to conduct his business strictly within these lines, he will have established in his business the essentials of good managership and will have taken the great step to put himself in the path that leads to Success and that will raise the practice of architecture in the public esteem.

(Reprinted from "California Southland")

* * *

ANNOUNCEMENT is made that the Potter Radiator Corporation, of Delaware, with a capital of $800,000, has been granted a license to do business in California.

Simultaneous with this announcement is the disclosure by T. J. Potter, president of the new firm, that plans have been completed for a five-acre plant in Southern California, the first unit of which will be ready for occupancy by September first.

All financing for the new Potter firm was arranged in advance of any announcement of plans, and the money for the buildings and the purchase of a site now held under option, has been appropriated. Included in the construction program is a new factory building, a foundry and a separate office and administration building.

The new firm is entirely distinct from the California corporation by the same name, although Mr. Potter retains a controlling interest in both firms. The new firm will engage in the manufacture of "Gas-steam" radiators and standard radiator sections such as used for steam and hot water heating, in addition to one type of gas radiator now being built by the present organization.

* * *

H. W. HIGBIE, Architect, announces the removal of his offices from the Porter Building to The Higbie Studios, 518 South Second Street, San Jose, California. Telephone, San Jose 1386.

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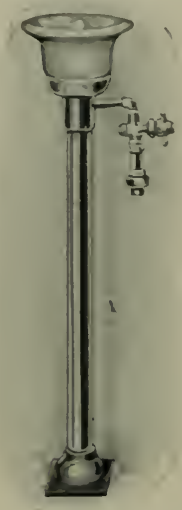

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ANNOUNCEMENT is made by the California Redwood Association of the opening on July 1st of its new Branch Office, located in the Building Material Exhibit, Metropolitan Building, Fifth and Broadway, Los Angeles.

"This branch is necessary," states R. F. Hammatt, secretary-manager of the Association, "adequately to satisfy the demands upon our 'Redwood Service'; demands from retail dealers and from the building public, which are becoming heavier each month. With our Los Angeles Branch an established fact, we expect to be able to make that 'Service' more easily available and more valuable to dealers in Southern California. In addition, we plan to extend that service to new fields.

"The Los Angeles Branch will be in charge of Mr. Max E. Cook, who, with fourteen years active experience in city, suburban and country architectural practice, has for the past six years been Farmstead Engineer for the California State Land Settlement Board."

In speaking of his work as Farmstead Engineer at the 9,000-acre Delhi Colony in the San Joaquin Valley of California, Mr. Cook says:

> "It is well known that farm buildings, more than all others, suffer from lack of adequate paint. At Delhi, recognizing the fact that it might be impossible to keep the settlers' buildings on which the State loaned up to 60 per cent of their value, properly painted in the years to come, we adopted Redwood as the standard of construction for all sills, underpinning, siding, barn boards and exposed finish."
>
> "This standard was set up because we knew of no wood that could withstand lack of paint and hold up better otherwise under such adverse conditions as are commonly met on the farm. In addition we felt that Redwood was, all things being considered, the more economic for farm construction purposes."

* * *

HANDLERS of building materials, construction engineers and others in the building world whose activities touch in any way on the fertile field of inventions will be interested in learning of the Exposition of Inventions to be held December 8th to 13th, inclusive, 1924, in the famous Engineering Societies Building, New York City. The American Institute of the City of New York is handling this display through its Inventors' Section, with behind it an experience of ninety-six years in fostering and portraying American industrial life.

A feature of the Exposition will be exhibits from the leading American industries showing developments of various machines, utilities and processing methods. In all fields the ingenuity of the inventor and the part he has played in the progress of America will be emphasized.

The American Institute also established the first permanent exhibit—an idea later adopted in various industries where "machines, models, specimens and drawings" were displayed to the public. Great annual fairs of the Institute, begun in 1928 and held at such widely known places in their times as Niblo's Garden, Castle Garden, Crystal Palace, Palace Garden, the Academy of Music and Madison Square Garden, in New York City, portrayed year after year the advancement in agriculture, commerce, manufactures, science and the arts until, with the expansion of the country's business in the last quarter century, the idea developed into the more famous world fairs and national and international expositions under various auspices and managements.

Arrangements for the display of working models or actual devices at the Exposition of Inventions can be arranged through a Committee of the American Institute at 47 West 34th Street, New York City.

SIMPLIFIED LINES EFFECTIVE IN MANY INDUSTRIES JULY FIRST

WASHINGTON: The first of July is an important date for a number of industries, according to Ray M. Hudson, chief of the Division of Simplified Practice, Department of Commerce. It represents the time when simplification becomes effective in a number of industries which, with the co-operation of the Division, have discovered an excess of varieties of their products, and in which the producing, distributing and consuming groups have agreed that fewer sizes, styles or other variations would serve the purpose previously served by many items.

Two very important industries are affected by their previous decisions in conferences held under the auspices of the Division. One is the lumber industry, which, after spending many months in considering simplification and standardization, reached an agreement some time ago which will result in a reduction of nearly 60 per cent of the number of finished yard lumber items and will make effective certain standards for the protection of both producer and consumer. It is predicted by lumber experts that this action will be of appreciable value in the effort to check the present annual waste in the lumber industry, which is estimated at $250,000,000 a year. The other big industry which applies its simplification agreement is the paper industry, which will make effective certain basic sizes, as well as weights.

Still other industries whose simplification programs become effective July 1st are the forged tool group, range boiler group, and blackboard and roofing slate, in each of which sweeping reductions have been made.

* * *

TESTS MADE UNDER DIRECTION OF HOUSING DIVISION OF COMMERCE DEPARTMENT POINTS TO ECONOMIES: SAVINGS OF FROM $50 TO $100 IN INSTALLING SYSTEMS FOR ORDINARY DWELLINGS

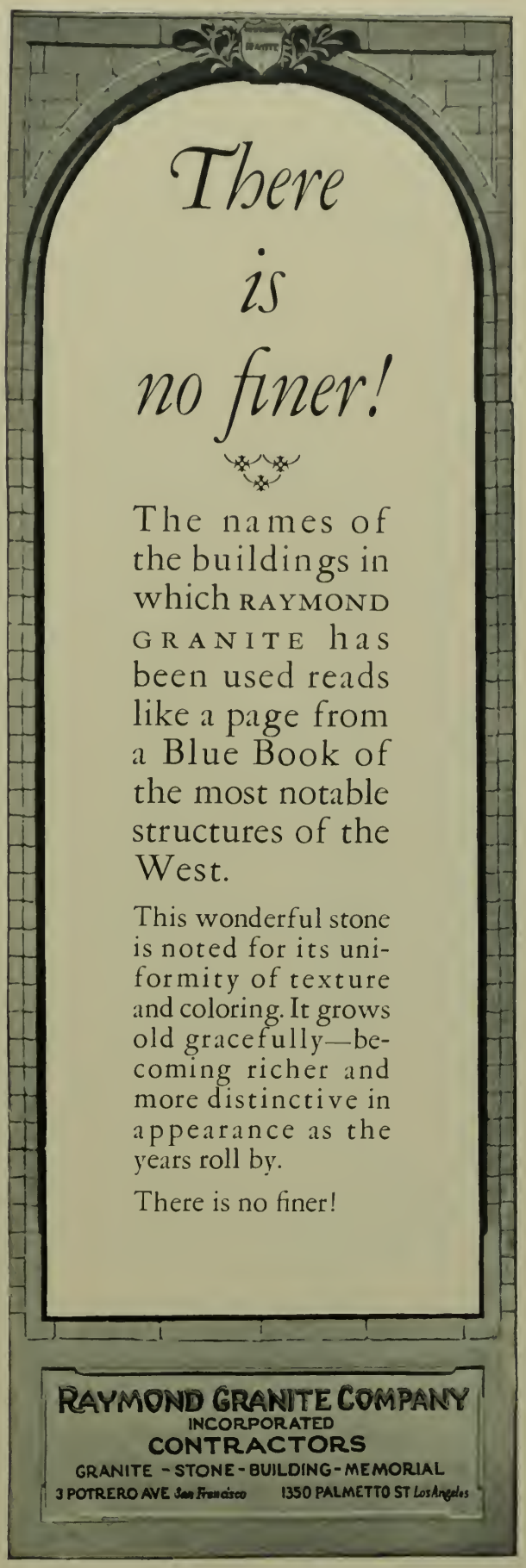
ANOTHER material cut in the cost of building construction is assured the home builder who follows the directions included in a booklet "Recommended Minimum Requirements for Plumbing Installations in Dwellings and Similar Buildings," just released by the Department of Commerce.

This report, which is the result of investigations and tests conducted under the direction of the Department's Housing Division in co-operation with a group of distinguished engineers and expert plumbers, shows that a saving of from $50 to $100 can be effected in the plumbing costs of ordinary dwellings.

In conducting these tests, which continued over a period of two years, whole systems of piping and fixtures similar to those in use in ordinary buildings were built, tested, and wrecked to make way for others more economical in cost, and efficient in operation.

The results disclose that the present customary house traps can be safely omitted; that many feet of vent pipe formerly thought necessary can be omitted; and that in innumerable cases three-inch pipes can be used in place of the four-inch standard as fixed by many municipal building codes.

This report includes a plumbing code recommended for adoption by cities and towns and gives detailed information for the economical design of plumbing systems, the choice of materials and fixtures and many other facts of interest to builders and home owners. Copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., for thirty-five cents a copy.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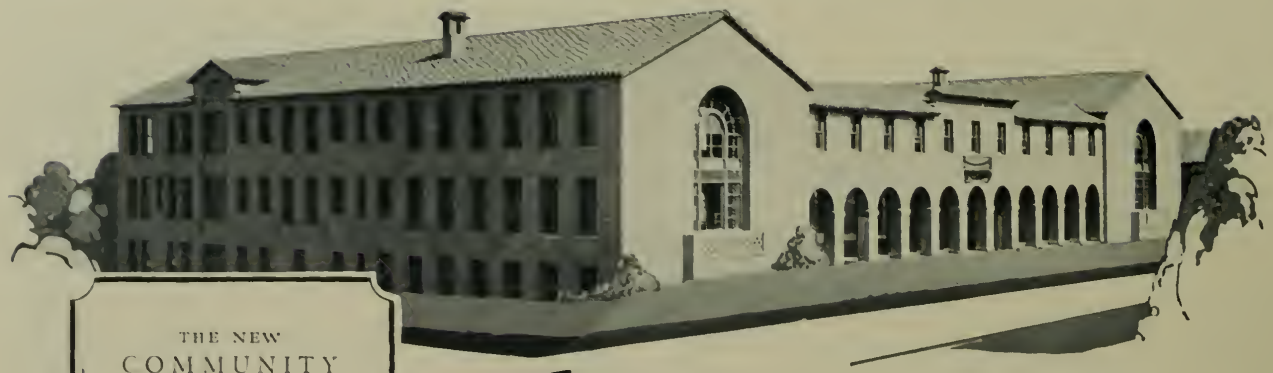

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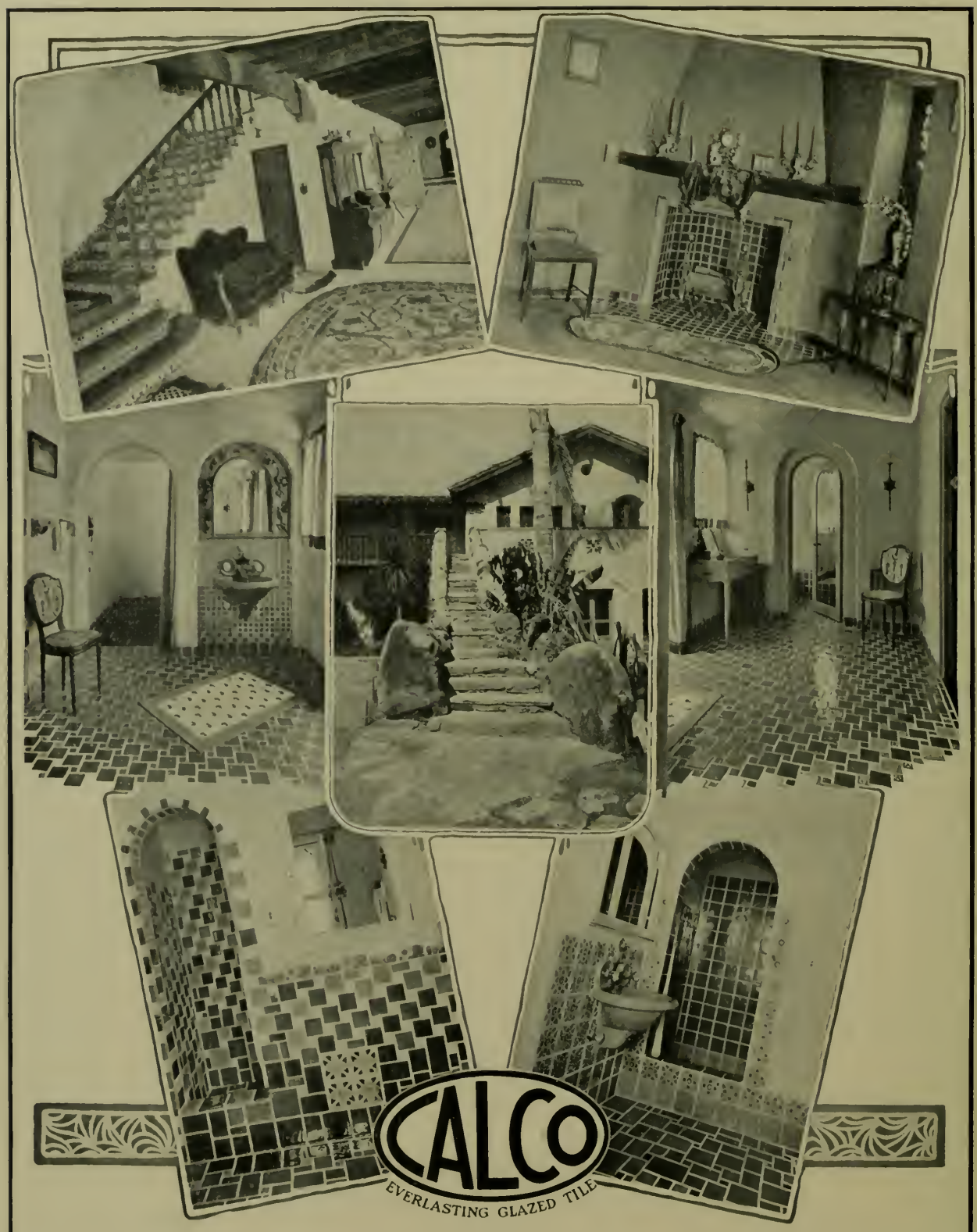

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STRAIGHT-FORWARD ARCHITECTURE

[BY HARRIS ALLEN]

THE vogue of messy architecture is passing. There will always be architects with messy minds, for whom it will be congenitally impossible to produce work that is simple and clean-cut and logical; "*de gustibus non est disputandum.*"

But the pendulum is swinging with increasing force in the other direction, and architects, who after all are more or less sensitive in their tastes and intuitions, are responding to the demand for simplicity, which is not as yet consciously expressed, but which is certainly becoming obvious.

And as the examples multiply which show the effectiveness of the straight-forward development of a plan without superfluous and meretricious ornament, there results a growing interest and demand on the part of the public, and a stimulus to the architect. In fact, it really compels the architect to use his mind; for unless he copies wholesale, which the special requirements of each case do not often permit, he must study his composition more carefully for its proportions and scale and balance; he cannot hide its delinquencies behind a camouflage of applied ornament.

We may reasonably expect, then, to see more and more of the type of building illustrated herewith—a type we have associated with

PORCH AND BALCONY, HOME OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

MAIN ENTRANCE, HOME OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

LIVING ROOM FIREPLACE, RESIDENCE OF HENRY SWIFT, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

Southern California, but which is being developed in the San Francisco region with many such charming houses as are here shown.

There is nothing forced about these compositions; they are quite sincere and simple, expressing their plan, not afraid of plain surface, using materials in a craftsman-like way. There is even a degree of naivety, which is pleasant when the natural surroundings, as in these cases, soften the picture. When climate and soil make it possible to produce such quick results as they do, in California, it is part of the architect's province to design accordingly, using Nature as one of his instruments.

* * *

SEASONAL OCCUPATIONS

Building industries, with more than two million workers, are so operated that many crafts are out of work three months each year. This was revealed by a nation-wide survey of the building situation instigated by Secretary Hoover of the Department of Commerce to determine why building construction could not be carried on the year 'round.

"Few workers have an opportunity to work more than nine months," the report says. "Earnings in nine months must be sufficient for twelve months' living. The calendar months of work and of idleness are different for different crafts, and are less related to climate than to customs created by employers. A change in this situation is worthy of painstaking study by everyone connected with the construction industries because of the large savings such a change would bring not only to the industries concerned but to the nation as a whole.

"The ideal condition would be steady employment for all competent workers throughout the year. Bad weather is by no means the only handicap that makes it difficult to approximate such a condition. Some time is lost while one trade waits for another to complete work before its own activities can begin. Careful planning by the contractor will help to cut down this lost time."

Individuals concerned with building are urged to do their share in contributing to all-year-'round building operations by scheduling new work and repair work at a time when the pressure of general building is not at its height. Data on the subject of seasonal construction may be obtained on application to the Division of Building and Housing, Department of Commerce, Washington, D.C.

COMPETITION FOR HARVARD BUILDINGS

Harvard University announces a two-stage competition for the selection of an architect to design a group of buildings to house about one thousand business students under the George F. Baker Foundation. The competition includes buildings for administration, class rooms, library, dormitories, dining hall, auditorium, students' club, faculty club, squash courts, and business research. It is assumed that the cost, including architect's fees, of the portion of the project covered by the competition will be approximately $4,000,000. This sum does not include cost of factory building, power house and heat-supply tunnels, filling and landscape treatment, equipment, expenses of competition, etc. The architectural style is to be in consonance with Harvard tradition.

The following architects who have designed satisfactory buildings for the University, for Harvard Clubs, or for the Donor, or who have official connection with the School of Architecture of the University, have been selected to participate in the final stage of the competition:

Coolidge, Shepley, Bulfinch, and Abbott	Boston
Professor J. J. Haffner and Associates	Cambridge
Guy Lowell	Boston
McKim, Mead, and White	New York
Parker, Thomas, and Rice	Boston
Walker and Gillette	New York

The University reserves the right to substitute for any of these names.

The first, unpaid, stage of the competition is open to all architects resident in the United States. From this list it is proposed to select not more than six architects to compete, together with the six architects listed above, in the final stage; but a lesser number will be selected if, in the opinion of the representatives of the University on the first jury, there are less than six successful competitors of adequate business capacity, office organization, and professional accomplishment. The geographical location of the Competitors will also be considered in the choice. The jury for the first stage will consist of two representatives of the University and three architects chosen by the Adviser from a list approved by the six architects listed above.

The jury for the final, paid, stage in the competition will consist of the Donor or his representative, two representatives of the University, and two architects chosen by the Adviser from a list approved by the final competitors. The University will agree that the winner shall design the buildings.

The University reserves the right to modify details of the procedure herein outlined, but the competition will be carried out so as to meet the approval of the Standing Committee on Competitions of the American Institute of Architects or of the local sub-committee.

Architects desiring to compete in the first stage are required to apply so that applications shall be received in Cambridge on or before August 25, 1924, and to forward with their applications a list of the more important buildings of their design, particularly of any buildings for uses similar to those of this group. Present addresses of owners are to be given in each case.

Reply to

Professor Charles W. Killam,
Professional Adviser,
17 University Hall, Cambridge, Mass.

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MAIN ENTRANCE, RESIDENCE OF HENRY T. SWIFT, BERKELEY, CALIFORNIA.
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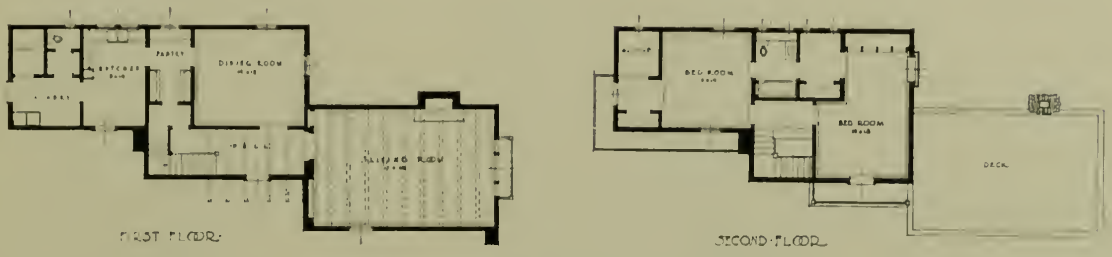

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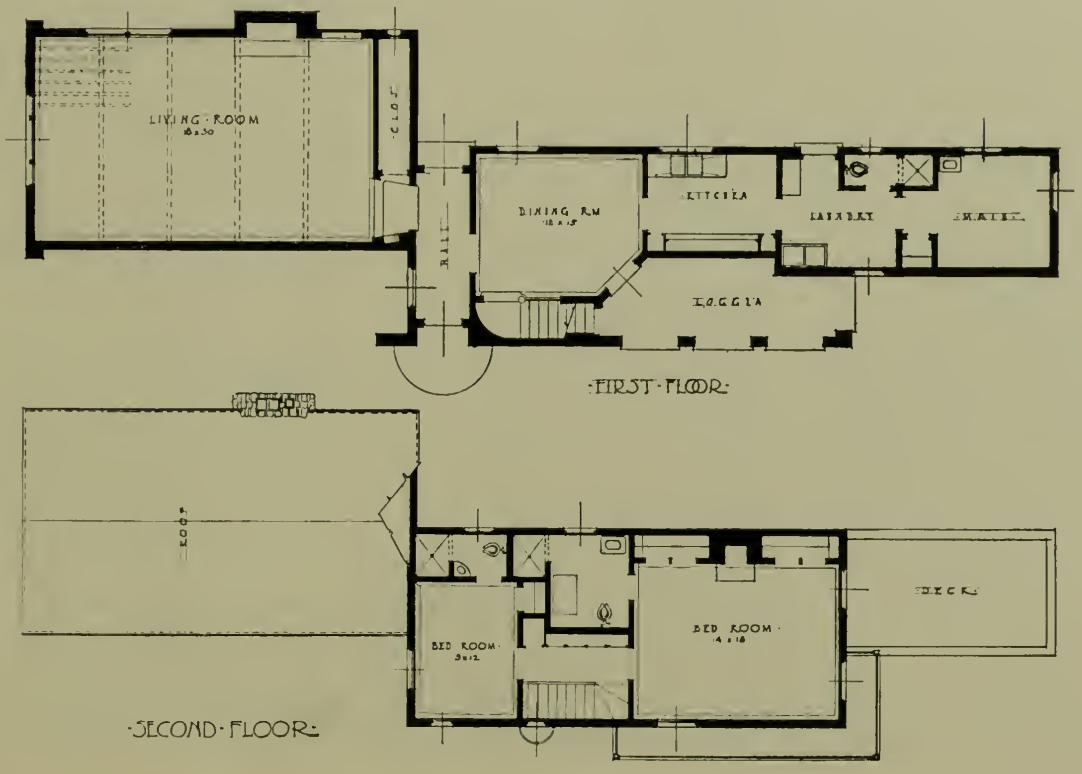

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WALLED GARDEN, RESIDENCE OF DR. H. W. FENNER, CARMEL, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

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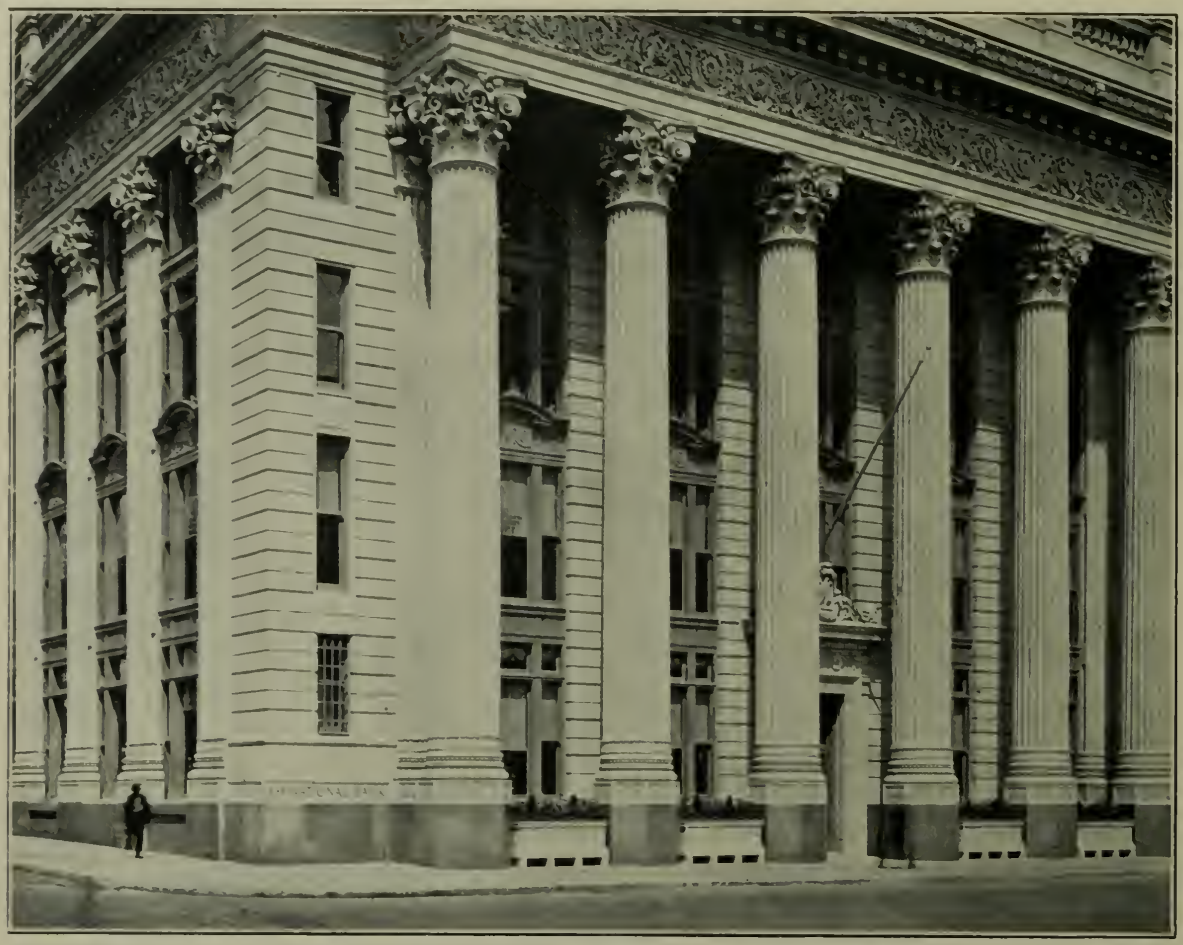

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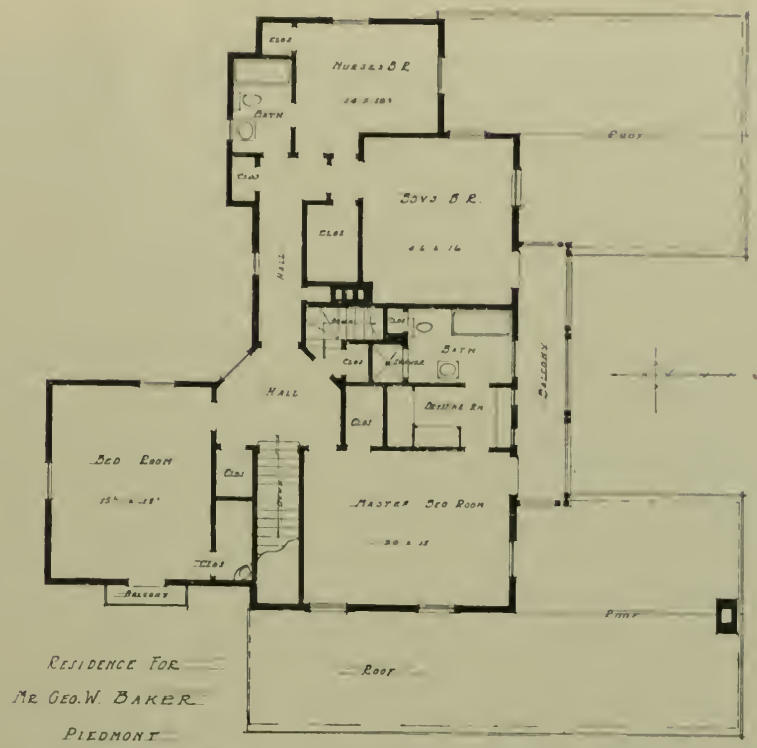

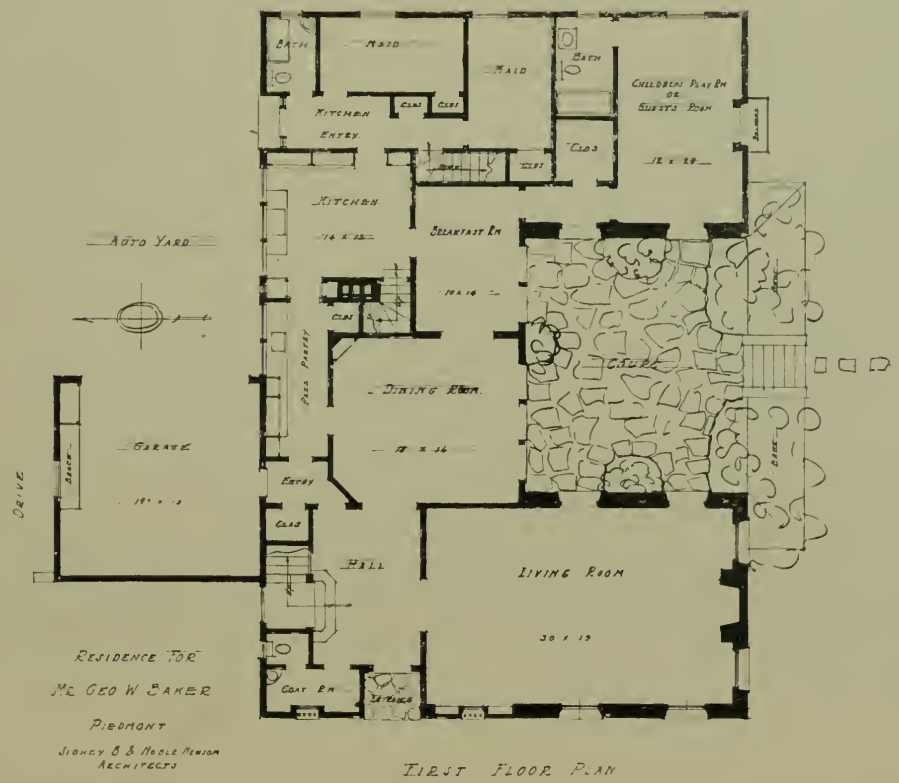

FLOOR PLANS—RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA
SIDNEY AND NOBLE NEWSOM, ARCHITECTS

LIVING ROOM,
RESIDENCE OF
MR. GEORGE W.
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ARCHITECTS

ABOVE—HALL. BELOW—DINING ROOM. RESIDENCE OF MR. GEORGE W. BAKER, PIEDMONT, CALIFORNIA
SIDNEY AND NOBLE NEWSOM, ARCHITECTS

Doorway of Residence, Staten Island, N. Y. C. E. Grieshaber, Architect

WHAT could be more inviting than the chaste elegance of this entire effect? The Colonial doorway, the beautifully done Flemish Bond and the soft, rich tones of the brick leave nothing to be desired. In "Architectural Details in Brickwork" you will find many other examples of artistic brickwork. The halftone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery. Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

THE NEW SAN FRANCISCO PACIFIC TELEPHONE AND TELEGRAPH COMPANY BUILDING

SAN FRANCISCO'S tallest building, the twenty-six story coast division building of the Pacific Telephone and Telegraph Company, is now under construction on the southwest line of New Montgomery Streets, between Minna and Natoma Streets. The $3,000,000 structure is designed free from the fussy application of motifs of classical antiquity, in sheer solidity, with jagged face and tapering silhouette, resembling the stony pinnacles of the Sierras.

While first glance gives the impression of Gothic architecture the new home of the Pacific Telephone and Telegraph Company by no means follows that style. Its facade is purely a cloak for the great pile of steel and concrete, expressing on the face the sinews within.

The ideal of America's skyscraper-builders is realized as perfectly in this building as in any of New York's latest. Efficiency, strength, light and air are the aims sought and wherever necessary mere ornament has been cast aside for utility.

But this does not mean the building will be less beautiful than any in the West. On the contrary, it will take rank as the show-building of San Francisco. On the city's sky-line it is certain to loom impressively, easily the dominant edifice of the downtown section.

The largest building on the Pacific Coast for the exclusive use of one concern will have a floor area of 280,000 square feet, rising 453 feet from the sidewalk.

While all the executive, administrative and clerical forces of the telephone company will be drawn from eight buildings now occupied by the company in various parts of the city to be housed in the city's latest skyscraper, not one floor will be devoted to operative uses.

All present exchanges and several others will continue full strength, besides the new exchange on Bush Street, west of Kearny, to be pressed into service as soon as completed, according to company officials.

Perfect daylighting for all time is insured by the building's position, with streets on three sides and low buildings on the fourth. It has a frontage of 160 feet on New Montgomery Street and 147 feet on Minna and Natoma. At present, an "L" shape plan is being executed, but provisions have been made for future additions which will eventually result in "U" shape.

Two floors underground will accommodate the building's mechanical plant and provide storage room for records and supplies. Automobiles will be stored in the upper basement and in the first floor yard. Nine high-speed elevators will make stops at the twenty-nine floor levels.

Welfare and comfort of employes have been given first consideration in the design. A women's cafeteria on the twenty-second floor, assembly hall and library on the twenty-sixth, and promenade and recreational space on the roof are features. In the arrangement and finish of the interior, sanitary, noiseless floors and special lighting systems are to be installed.

The building will be ready for occupancy in July, 1925, according to present plans. August will see completion of the foundation. The steel frame is to be finished in November and the brick and terra cotta exterior before the end of January of next year.

The 1500 employes and executives have already been assigned places on various floors.

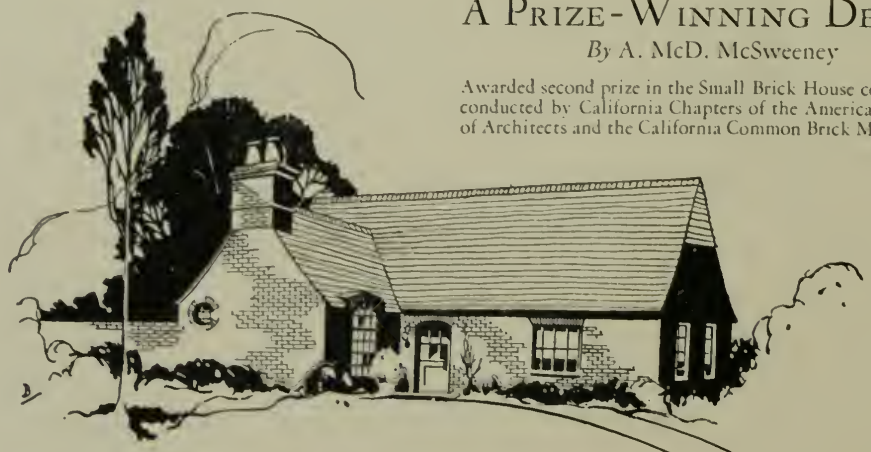
The forces of the division plant engineer, toll engineer and drafting forces will be located on the second floor. The outside, transmission and equipment engineering forces, third floor. The fourth floor will be occupied by the division superintendent of plant and the division chief clerk and his forces. The superintendent of plant maintenance and the division methods engineer and their forces will be located on the fifth floor.

The other departments will be located on the following floors: Division commercial, sixth; division and district traffic, seventh; revenue accounting, eighth and ninth; chief engineer and the general engineering forces, tenth, eleventh and twelfth; general traffic engineering forces, thirteenth and fourteenth; general plant engineers, fifteenth; general plant and general commercial, sixteenth; general commercial, seventeenth; executives, eighteenth; secretary-treasurer and the employes' benefit fund committee, nineteenth; general attorney, twentieth and twenty-first; cafeteria for female employes, twenty-second; chief engineer's forces, twenty-third, twenty-fourth and twenty-fifth; restroom, library and assembly hall, twenty-sixth.

Excavation for the foundation entailed some of the most exacting engineering ever required in construction of a San Francisco skyscraper.

With two basements below the street level, the bottoms of the footings are forty-five feet

(Continued on page 34)



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By A. McD. McSweeney

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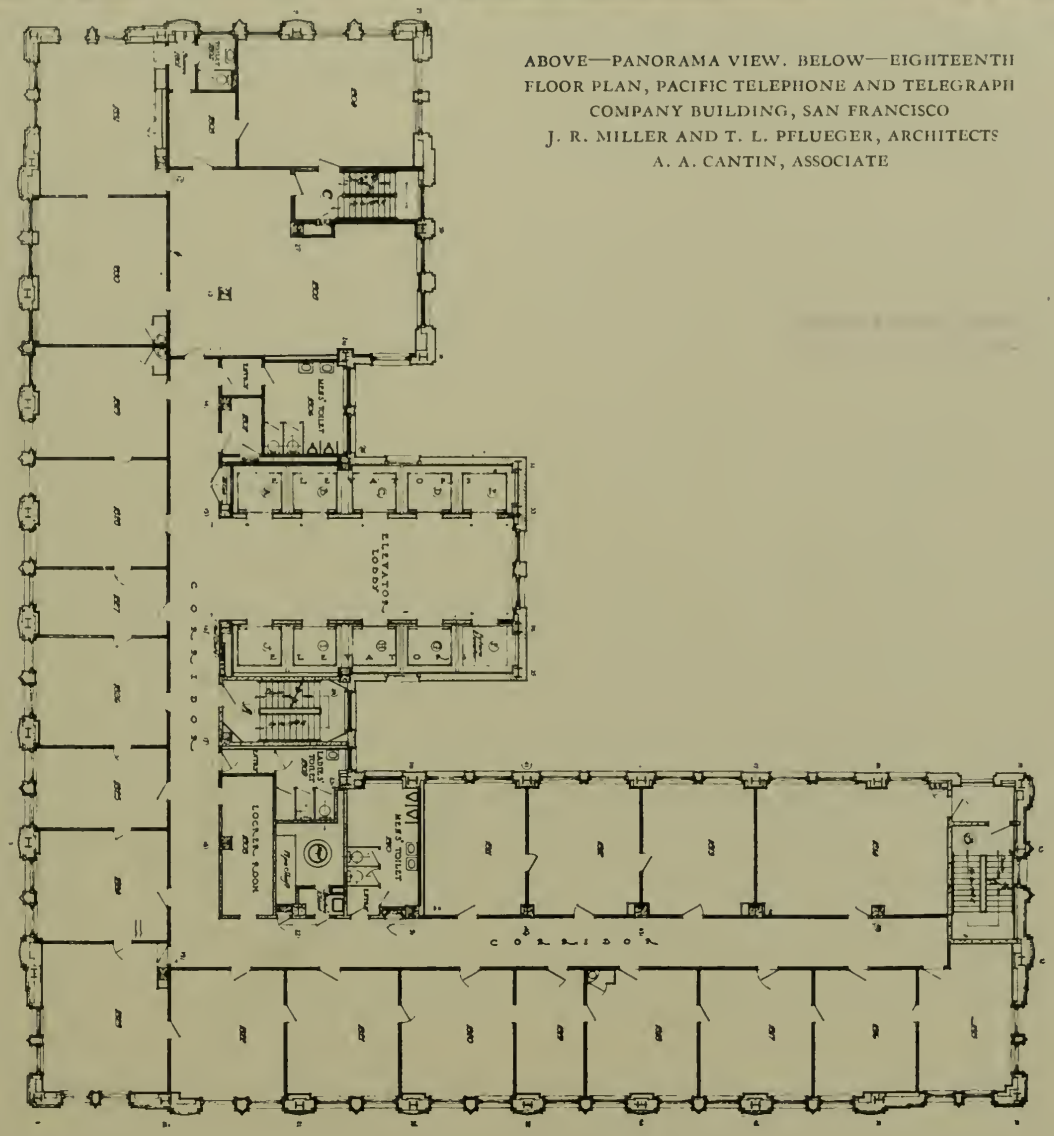

ABOVE—PANORAMA VIEW. BELOW—EIGHTEENTH FLOOR PLAN, PACIFIC TELEPHONE AND TELEGRAPH COMPANY BUILDING, SAN FRANCISCO
J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS
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AT LIVERMORE

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·EDITORIAL·

Appreciation of Mr. Faville

The following resolution was unanimously adopted by the Directors of the American Institute of Architects, May, 1924:

Whereas, our retiring President, William B. Faville, has endeared himself to the members of the Board of Directors of the American Institute of Architects by his many acts of thoughtful consideration for others, his unsparing devotion to duty, his farsighted leadership, his unswerving allegiance to the best interests of our profession, and his unfailing courtesy,

Be It Resolved, by the Board of Directors of the American Institute of Architects in annual meeting assembled, that we express our gratitude for the pleasure and the privilege of working with such an Executive, that we tender to him our best wishes, and our hopes for his continued prosperity and happiness.

* * *

Excerpts from the President's Address, A.I.A. Convention, 1924

"In spite of a horizon not always unclouded, we have had a year of general architectural prosperity wherever industrial and commercial activities center; but in those areas dependent on agriculture, the depression of a year ago continues, is rather intensified, in fact, with no apparent relief in sight, although the malady is engaging the attention of many minds. And yet once again, in spite of a horizon still clouded here and there, the outlook for the present year is reassuring, judging from the volume of building permits, credit available for building operations and the volume of steel bookings recorded during the first three months of 1924. The dawn of a better spirit of good will in matters international, forecasting, let us hope, an early adjustment of many perplexing post-war difficulties still further encourages an optimistic architectural outlook. . . . . .

"With no disparagement of any of the arduous duties of our Institute Committees, I would fain direct particular attention to two committee reports.

"The task assigned to the Public Works Committee, covering as it does such a wide range of possible usefulness to our profession and our art, demands our united encouragement. The Federal Government is at present deep in the problem of reorganizing the Federal Departments—a reorganization that will include the proposed Department of Public Works and establish architectural relations with the Government upon an entirely new basis.

"I would also direct your attention to the report of the Committee on Community Planning as one of the most vital documents ever submitted to a Convention. It is unnecessary for me to dwell upon the problems with which our urban communities are faced as their growth accelerates at a rate never before known in history. Coincident with this growth increasing attention has been given to the principles of city planning, and to the study of these principles and their relation to architecture, your Committee has given a long and patient attention.

"In the conclusions presented in the Committee's report we discover that architecture the art, is not the master but the servant of our method of city building, a method which has grown up all unconsciously and with the results of which we are now face to face. The problem is a momentous one and the search for its solution is a challenge to the art and practice of architecture. For, let us never forget, our individual achievements in plan and design can never produce the type of community in which human beings can live and work with pleasure and grow constantly toward a fuller and nobler life, unless the basic plan be a sound one. Let us therefore accept the challenge and with patience and diligence insist that architecture resume the leadership which is its very birthright. . . . . .

"Is the Institute furnishing to the architectural profession as a whole the highest form of leadership?

"Let me confess at once that the nature of my question is spiritual, that I find myself deeply wondering as to whether in the perfection of our technical contributions, and in our unceasing effort to fulfill the material obligations laid upon us, we are not forgetting that architecture is an art of which the very essence is of the spirit of man. And if it seems a far cry, in these days, to things of the spirit, must we not remember that our whole architectural heritage is utterly spiritual in its significance. It is therefore with that in mind and with the thought before me of our great profession, both within and without the Institute, with the picture in my mind of the thousands of young men who are to follow in our footsteps and take up our tasks, that I ask my question."

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO. BAKEWELL & BROWN, ARCHITECTS

A SURVEY OF THE OFFICE BUILDING WINDOW PROBLEM

ARCHITECTS and owners are interested in the selection of material for a building which will prove most satisfactory to meet the various requirements of use, cost, maintenance, etc. The following survey of windows, taken from a report of the Engineering Department of the Pacific Gas and Electric Co. of San Francisco, should prove valuable as covering the many points in a thorough and authoritative manner:

I. GENERAL CONSIDERATIONS

In making a study of various types of windows for the new building, it is important to bear in mind certain characteristics typical of good window design, each of which should be given careful consideration in the selection of the most suitable installations for our purpose. These may be outlined as follows:

1. Low first cost;
2. Low maintenance;
3. Durability;
4. Light and vision;
5. Ease and safety in cleaning;
6. Ease and convenience of operation;
7. Simplicity of construction;
8. Strength and rigidity;
9. Weatherproof qualities (*i. e.*, as regards air, dust and rain leakage);
10. Protection against noise interference;
11. Ventilation;
12. Stability, both when open and shut;
13. Fire resistance;
14. Appearance;
15. Hardware;
16. Effect upon location of curtains or drapes, and encroachment upon office space.

II. METHOD OF STUDY

Several representative types of window were selected for study covering within reasonable limits practically the entire field of office window design. Conference was had with the various manufacturers' representatives to determine the characteristics, relative costs and special advantages claimed for each window. This was supplemented by a study of the details of design in each case and demonstrations of full size models.

III. SPECIAL CONSIDERATIONS

Certain general features of the new building, such as location, dimension, plan, size, arrangement and details of window openings, and system of ventilation, will have a more or less direct bearing on the type, design and operation of the window to be selected. The significance of these features from the standpoint of window design is as follows:

1. *Location:* On account of the extremely heavy traffic at the junction of Market, Beale, Pine and Davis Streets, careful attention must be given the question of noise elimination, particularly along the Market and Beale Street fronts. Another consideration of importance is the prevailing strong west wind to which the Beale Street front will be exposed, with very little protection from the existing buildings to the west, none of which are more than five stories in height. This will have a direct influence on the problem of ventilation and also upon the type of window operating device to be selected.

2. *Openings:* With the exception of 29 large windows with circular or segmental heads occurring on the 1st, 2nd, 14th and 15th story street fronts, and 4 circular windows on the 17th floor, all openings will be single, without mullions, and rectangular in shape.

Window sills, as now proposed, will be 10½ inches in width, with a flat slope. This feature is of importance from the standpoint of cleaning.

3. *Ventilating System:* It has been decided to provide for mechanical ventilation of all office bordering on Market and Beale Streets in the first twelve stories, excepting the eleventh.

IV. NOISE ELIMINATION

On account of the possibilities of serious annoyance from the noise of the heavy traffic in the vicinity of the new building, a special investigation was made to determine suitable means of eliminating this trouble by proper window design. From a study of various buildings, similarly located in regard to density of street traffic it has developed that any first-class weathertight window seems to give ample protection from noise disturbances when kept closed. Double windows, while giving practically 100 per cent. protection, are not considered necessary or justified, considering the fact that the costs of sash, glazing, cleaning and maintenance are all practically doubled.

V. CLASSIFICATION

For the purpose of this discussion, windows are placed under two classifications: first, as to *material*, and second, as to *method of operation*. Material may be wood, steel (either plate steel or

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in its new main office building at Market and Beale Sts., San Francisco, is using the type of window shown below throughout the entire building.

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rolled sections), or hollow metal. As to operation, windows will fall under one of the following classes:

1. *Double-hung.* Ordinary type of sliding window in which the upper and lower units of the sash are separately hung with counterweights so that either can be opened independently.

2. *Counter-balanced Sash.* Similar to the double-hung window, except that the two sashes are balanced against each other by hanging both upper and lower sash of a pair over a single set of pulleys, so that both open and close simultaneously.

3. *Reversible Double-hung.* Same as the ordinary double-hung type (1) with an additional device whereby either sash may be tilted in its frame on a horizontal pivot for purposes of cleaning.

4. *Hinged Casement.* May be either hinged at the side or swung on vertical pivots at a point some distance in from the jamb, by which means the sash swings away from the jamb and permits the cleaning of both sides of the glass from the interior of the room. The same effect is also obtained by means of an offset side hinge.

5. *Horizontal Reversible Window.* Resembles the double-hung window in general appearance, but swings out or in on a horizontal pivot which slides in a vertical rack and permits practically complete reversal of the window for cleaning purposes.

6. *Vertical Reversible Window.* Similar to hinged casement in appearance, but provided with the same fixtures as type (5), being arranged to reverse in a vertical, rather than horizontal plane.

7. *Miscellaneous Types.* In addition to the above there are certain miscellanous types, such as top hinged, bottom hinged, tilting sash, etc., which do not fall directly under any of the six classes enumerated above. All of these types will be found either to involve undue difficulty in cleaning or to encroach upon office space and interfere with the placing of shades, and at the same time they are believed to have no particular merits not possessed in equal degree by one of the first six types enumerated. Further consideration of these types has therefore been omitted from the discussion.

It is recognized also, that there are certain other windows which might not be considered to fall strictly within the above six classes. However, it will be found, practically without exception, that the difference in them is one of operating fixtures only, there being innumerable varieties of patented operating devices on the market. Although the inherent merits and demerits of these various devices vary considerably in the different makes, in a consideration of the advantages and disadvantages of the win-

dow itself it is believed that one or the other of the above classifications will be found to apply.

VI. COMPARISON OF WOOD *versus* METAL CONSTRUCTION

1. *Wood:* The chief advantage of a wooden window and practically the only one, over a hollow metal or steel type, is its low first cost, which will average from about one-half to one-third that of metal construction. This is further augmented in the case of this new building by the fact that practically no penalty in insurance rate will be made for wooden windows on account of the wide separation of building walls from adjacent structures. Conference with representatives of the National Board of Fire Underwriters has established the fact that insurance rates would be unaffected by the installation of wooden windows, except in the court where openings are within 30 feet of the Matson property line, for which case a penalty of from one to two cents per $100 valuation would be made.

Future extension by the ultimate construction of a Market Street wing or continuation of the Beale Street wing above the third story to the rear property line would in no way affect the type of window to be selected for the building as now proposed, so far as insurance rates are concerned. Should either of these wings be extended in the future, however, to the south property line, a saving of about three cents per $100 valuation would be effected by the use of metal window frames in their end walls. This is on account of the presence of a Class "C" building adjacent to that line. The saving on the basis of a million dollar building valuation would amount to $300 per year, which would have a capitalized value at 7 percent, of $4,285. Since, at the most, a saving of not over $4,000 could be made in wood windows for the end walls of the two wings; this would indicate that metal windows for these particular walls, the use of metal frames might be economically justified when this extension is made.

The most serious disadvantage of wood sash is its sensitiveness to climatic changes. In the case of a hinged or pivoted construction this greatly increases the trouble of opening, closing, and securing good weathering, due to shrinkage, swelling or warping, which are inherent drawbacks of wood in general. It is principally for this reason, in combination with the low cost of wood, that the sliding window has had greater favor than other types in American window design.

2. *Hollow Metal:* In general hollow metal windows cost from one and one-half to two and one-half times that of wood windows, and 20 or 25 percent more than solid steel windows. Their principal advantages over wood construction are greater durability, better operation due to absence of warping, etc., from climatic changes, greater fire resistance, and better weathering qualities. By means of closer contacts and closely interlocking line or thin fins, not possible in wood construction, practically a 100 percent weatherproofing is obtainable.

Practically the only feature in which the hollow metal window excels the solid steel is that of appearance. A much neater and more decorative finish is usually found in the former construction on account of greater flexibility in moulding the hollow metal frames. Although in recent years, solid plate steel windows have been developed which compare favorably in appearance with hollow metal, their price is some what excessive.

In addition to the high cost, other objectionable features of the hollow metal window are the following:

To obtain the necessary strength and also on account of the fact that the window is usually made to imitate preconceived wood design, it is very heavy and cumbersome and, like the wood window, has wide frame members which tend to obstruct light. In the case of double-hung window construction, heavy weights and large weight boxes are required, which increase the cost and may necessitate additional interior trim. Being made from thin cold rolled material, all metal windows are difficult to spot weld without warping, and are therefore sometimes found to bind after being installed, resulting in unsatisfactory operation. Also, unless well galvanized, the window is particularly susceptible to rust and deterioration.

3. *Steel:* The cost of steel windows varies considerably among different makes. This is accounted for by the fact that even in the same type of construction, there are found wide differences in the quality of workmanship and details of design.

Practically all of the inherent advantages of hollow metal windows apply equally well to the solid steel types. In addition, there is greater durability on account of the increased resistance to rust and deterioration, while there is also the possibility of obtaining a tighter fitting window, on account of greater stiffness of members and the ease in welding joints. Since lighter members can be used, the windows are less cumbersome than hollow metal types and admit more light for the same size of opening. From the nature of the construction of most types of steel windows the necessity of elaborate interior trim is eliminated. (Continued on page 38)

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(Continued from page 23)

below the sidewalk. A comparative idea of the size of the excavation may be obtained by considering that the height limit of a wood frame building is forty-two feet, and that fourteen usual flat buildings could be placed side by side in the excavation with none coming within a yard of reaching the sidewalk level.

The foundation consists of a layer of concrete and steel about twelve feet high, covering almost the entire lot. The two basements below the level of the street contain the mechanical apparatus, a garage, storage space for the voluminous records of the Telephone Company, and a storage tank of 120,000 gallons connected to a system of distributing pipes, which make a huge fire or conflagration in the building or the buildings surrounding it impossible, even if the city system should fail completely.

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PROGRESS OF THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO

[*By* Francis J. Baker, *President Industrial Association of San Francisco*]

POUNDING out the third year of its existence, the Industrial Association of San Francisco presents the following record of constructive achievement:

Settled city-wide building trades strike of 1921 by establishing American Plan in building industry; thereby abolishing all artificial and autocratic union rules and regulations curtailing efficiency and limiting output; including rules and regulations rigidly restricting admission of apprentices to the several building trades.

Provided impartial machinery for establishing wages in building trades, and enforcement of wages thus established.

Maintained free trade schools for plasterers, plumbers, painters, paperhangers, bricklayers, tailors, molders, tile-setters and housesmiths; from which have been graduated some 1,000 apprentices and in which approximately 700 are still taking training.

Effectuated American Plan in whole or in part in the following (in addition to the building industry) industries: Lithographic, cigar, shoe, garment, taxicab, metal, warehouse, glass, lumber, hotel and restaurant, and candy.

Effected a plan of employee insurance by means of which it has been possible for the first time to offer to building trades workers group insurance at rates 60 to 30 percent less than ordinary insurance could be purchased, and under which thousands of building trades workers have secured policies covering death and total disability.

Established a safety service to supplement safety inspection by the state and municipality; to the end that the hazards of industry may be reduced to the smallest possible minimum.

Maintained a free employment bureau which has placed more than 20,000 men and furnished help in all lines with no expense either to employers or employes.

Effected a comprehensive improvement program for foundry operation, so that American Plan foundries are rapidly becoming superior to any others on the Pacific Coast, and up to standard of best foundries in the United States, and are thereby securing work heretofore done elsewhere on the Pacific Coast and in the East.

Settled numerous incipient controversies which might otherwise have led to serious industrial strife.

Protected the workers' interests, and co-operated with workers by adjusting their grievances, by preventing any discrimination between union and non-union men; and by absolutely enforcing the eight-hour day, good wages and decent working conditions.

Protected the public interest so thoroughly that while building permits have steadily increased and the entire community has prospered greatly and progressed rapidly, strikes have been almost wholly eliminated. Indeed, San Francisco went through the year 1923 without a single job or jurisdictional strike in the entire building industry; and is the only large known city in the Anglo-Saxon world where union and non-union building trades workers, in the same craft, work side by side on the same job.

This, in brief, is the record of constructive accomplishment which the Industrial Association can point to as it concludes the third year of its community endeavor. That it has rendered an invaluable service both to San Francisco and the whole country is attested by the fact that its membership is constantly increasing and that it is being called on more and more for counsel and guidance by industrial leaders of other large communities. For instance, within the past year it has been asked by representatives of three foreign governments to furnish details of its method of organization and operation; and its training school program has been adopted by at least a dozen large cities throughout the country.

* * *

That a course on modern home construction is to be offered by the University of California Extension Division under the direction of Professor C. T. Wiskocil, beginning Monday, September 8, at 7 o'clock, at 254 Pacific Building, San Francisco, will be of interest to many persons seeking information on this important subject.

"HOW TO FURNISH THE SMALL HOME"

BETTER Homes in America was organized to try to give to all, regardless of the size of the family purse, the utmost in beauty, comfort, and utility in their homes. As is well known now, Better Homes in America is absolutely non-commercial in character.

As a means of extending its benefits as widely as possible, the directors of the organization have authorized the preparation and publication of a number of booklets on subjects of vital interest to home seekers, specializing on those whose incomes will not permit lavish spending of money.

With this purpose in view, Mrs. Charles Bradley Sander, a well-known authority in her field, was commissioned to prepare a booklet for Better Homes in America on "How to Furnish the Small Home."

This pamphlet was prepared with two purposes in view. The first was to help individual owners of small houses who seek to make their homes as attractive and homelike as their means will permit. To them it offers the essential rules of furnishing and decoration. The pamphlet contains suggested lists of furniture, floor-coverings, curtains, pictures, and other furnishings which should increase the range of their choice. Without such a list, materials which are less appropriate and needlessly expensive, might be selected.

The second purpose is to provide a handbook for the furnishing and decoration of the demonstration homes erected or remodeled as a part of the educational campaign of Better Homes in many hundreds of communities and demonstrated during Better Homes Week.

As Better Homes in America is strictly non-commercial in character, no profit is made on any of its publications. For that reason, the booklet on "How to Furnish the Small Home," is sold to those interested by national

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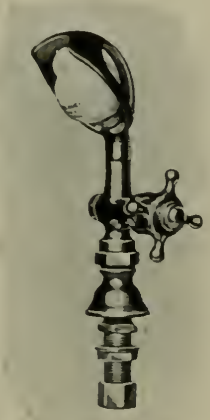

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The booklet treats in detail of the complete furnishing for a three-room house, a five-room house, and a seven-room house. To secure the proper furnishings in their entirety for a six-room house, one bedroom may be omitted from the furnishings given for a seven-room house, and similarly, a bedroom omitted from the specifications of the five-room house gives the requisite furnishings for a four-room house.

The booklet first takes up the preliminary considerations in furnishing any home—that the objects should suit the house in size, coloring and style; that the pieces should be harmonious with one another; that they should be comfortable and well made; that they suit the requirements of the family; and that they fit the family purse.

The booklet deals with the subject of backgrounds, floors, floor varnishes and floor coverings, woodwork for the home in harmony with the scheme of furnishing it, curtains and draperies, the selection of furniture, lamps, ornaments, and the kinds of wood most commonly used in the manufacture of modern furniture.

The booklet then takes up the three-room house and the others in turn. It discusses the subject of the model kitchen, the home library, breakfast alcoves, the laundry, proper ways to set the table, linen, closet essentials, and contains a brief selected list of recommended books on the furnishing of the small home.

Dr. James Ford, Executive Director of Better Homes in America, in the foreword to the booklet, says, in part, as follows:

"Too often the furnishing of American homes include an accumulation of ugly, uncomfortable, and meaningless objects which would better be eliminated. This criticism applies particularly to the pictures, hangings, and ornaments, but often also to rugs and furniture. Too often also the tools and equipment of the home are needlessly meagre and inconvenient. The time and energy wasted in their use might be applied much more advantageously if they were replaced by labor-saving devices. One should not be the slave of his possessions but their master.

"Avoidance of waste and conservation of energy for life's higher purposes may then wisely be dominating principles in the selection of household furnishings precisely as they are in the other serious undertakings of life. But above all it should be remembered that the purpose of the house is to serve as the home of the growing family. I should then provide not only convenience for all household activities of kitchen and laundry, but also rest and comfort and inspiration for the leisure hours."

* * *

STOCKTON NOTES

Contracts for the construction of the Stockton Civic Memorial Auditorium, costing $500,000, have been awarded by the city council, and work will start as soon as materials can be secured. The main auditorium of the structure will have a seating capacity of 5,000. Rooms will also be provided in the building for the club rooms of the various veterans' service clubs.

Frank Tucker is to be the general contractor of the work, while other contracts have been awarded Hild Electric Company, Seiler Iron Works and the Stockton Plumbing Supply House. Plans were prepared by Wright & Satterlee, and Glenn Allen, associated architects, and J. M. Burke, structural engineer.

* * *

Rapid progress is being made on the erection of the steel of the 10-story addition to the Commercial and Savings Bank Building. Lewis & Green are the general contractors in charge of this work.

SPECIFICATIONS FOR WATERPROOFING

SPECIFICATIONS for asphalt, coal-tar pitch, and rag felts for use in the water-proofing and damp-proofing of masonry and concrete structures have been adopted by the Federal Specifications Board, and will serve as master specifications for government purchases of such materials. They have been published as a series of Circulars of the Bureau of Standards. Copies may be obtained for five cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C. The titles and numbers are as follows:

Coal Tar Saturated Rag Felt for Roofing and Water-proofing	C156
Coal Tar Pitch for Water-proofing and Damp-proofing	C155
Asphalt for Water-proofing and Damp-proofing	C160
Asphalt Saturated Rag Felt for Roofing and Water-proofing	C161
Asphalt Primer for Roofing and Water-proofing	C162

These specifications were prepared by the technical committee on bituminous roofing and water-proofing materials of the Federal Specifications Board, careful consideration being given to suggestions received from producers of these materials, from water-proofing contractors, architects, engineers, and from large consumers of the materials, such as railroads.

The asphalt and coal-tar pitch specified are intended to be used either alone, as a damp-proof coating for concrete, masonry, etc., or as plying cements, respectively, with asphalt and coal-tar saturated rag felt in the construction of membrane water-proofing. The asphalt is suitable for use on railroad bridges, tanks, retaining walls, dams, conduits, foundations of buildings, tunnels, subways, pools, reservoirs, etc. The coal-tar pitch can be used on similar structures, except where excessive vibration occurs, and where the temperatures in service is likely to exceed 100 degrees Fahrenheit.

These specifications are considered fair to both producer and consumer, and are expected to secure products suitable for the particular conditions of service outlined in the specifications and to allow wide latitude in the selection of raw materials and methods of production. They cover materials that are suitable for all sections of the United States and which can be obtained upon a competitive basis. They give the physical characteristics of the material as well as methods of sampling and testing deliveries.

* * *

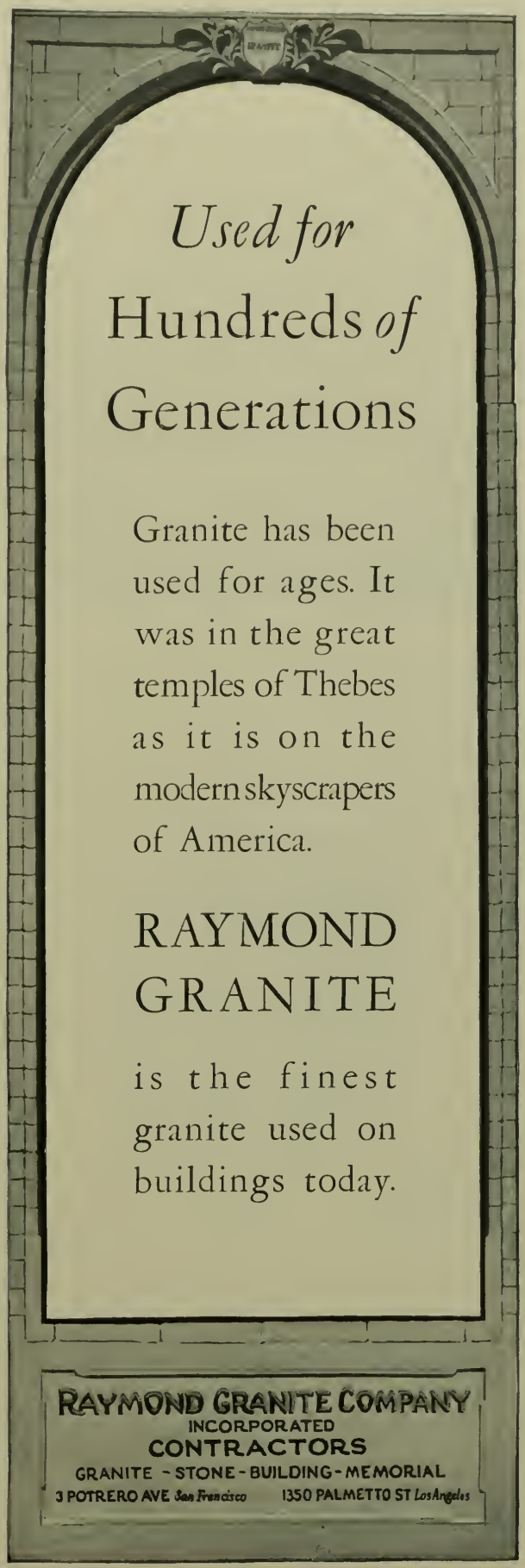
Brick work on the men's dormitory of the College of the Pacific has been completed and finishing work is under way in the administration building. All of the buildings with the exception of the auditorium will be ready for the opening of college in September.

* * *

Shea & Shea, architects, announce the removal of their offices to 454 Montgomery Street, between California and Sacramento Streets, San Francisco.

* * *

OMISSION: In the May, 1924, issue of the Pacific Coast Architect, the name of Kermeth MacDonald, Jr., associated with George W. Kelham as architect of the building, was omitted.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(Continued from page 33)

Although as previously mentioned steel windows in general have a less pleasing appearance than either hollow metal or wood, some architects consider that the slender graceful muntins which replace the wide cumbersome members of other types are an advantage in that they give a sense of spaciousness not otherwise obtainable.

VII. COMPARISON OF TYPES

1. *Double-hung:*

(a) *Advantages: General Use.* The double-hung window is more commonly used in office building construction than any other type at the present time and has consequently been developed to greater degree of perfection than other windows.

Strength. Greater strength and rigidity are obtainable, particularly in the case of wooden sash, from the fact that the window is confined within sliding strips and moves entirely within its own plane.

Weathering. The installation of adequate weather strips on both sides of the sash is possible and gives the maximum protection against leakage of air, dust and moisture, with the accompanying advantage of a saving in heating cost. Adequate weather strips also provide a maximum insurance against noise disturbance.

Simplicity. Greater simplicity in construction, and reliability of operation, of the double-hung window, result in low maintenance cost and practically eliminate the necessity of periodic inspections which must be made where more complicated mechanisms are employed.

Hardware. The window requires only the simplest type of hardware, which is much cheaper and less cumbersome in appearance than that of the ordinary casement or vertical reversible window.

Shades. The sash interferes in no way with placing of shades or drapes, which can be conveniently hung from the inside casing and operated entirely independent of the sash, nor does it encroach upon office space.

Cost. The initial cost of the double-hung window, either of wood, hollow metal or steel, compares very favorably with other types.

(b) *Disadvantages: Cleaning.* The principal objection to this type of window is the difficulty of cleaning, it being impossible to reach both sides of the sash from inside the room. The cleaner is obliged to stand on the sill and support himself by a strap fastened to safety anchors embedded in the reveal. It should be observed, however, that the width and slope of the sill as proposed for this building is such as to make this operation not unduly hazardous or costly. Inquiry into comparative cleaning

costs for installations of different types seem to show little additional expense where double-hung windows are in use, except in the case of extremely wide openings or sloping sills which make it difficult for the window cleaner to obtain a footing. The additional maintenance cost for the complicated fixtures of a reversible or casement window will undoubtedly outweigh any saving in cost of cleaning.

Operation. Although the operation of a well designed double-hung window should not be any more difficult than for other types, there is nevertheless a certain inconvenience involved in opening the upper sash from the necessity of having to use a window pole or to reach up from outside the lower sash.

Stability. Some difficulty has been experienced with double-hung windows from rattling, caused by vibration from heavy street traffic or wind. This is noticed more particularly in the case of wooden windows which are apt to shrink during dry seasons and become loose in the slides. This trouble has been successfully overcome by providing adjustable stops to permit tightening of the guides when necessary.

Ventilation. The maxiumm opening obtainable for this window is 50 percent. While this might be an objectionable feature in extremely warm climates, it would seem to be of little importance for temperatures such as prevail in San Francisco.

The nature of the opening of a double-hung window will permit the entrance of rain to a greater extent than in the case of a transomed casement or a horizontal reversible window, which acts as an awning when opened to deflect rain, while providing the necessary amount of ventilation.

There is also, perhaps a greater possibility of undesirable drafts from the double-hung than from a transomed or projected window, due to the absence of deflecting window panes. This is somewhat questionable, however, as inconvenience from strong drafts was found to exist in buildings with other types of window, particularly in the case of a west exposure. A glass window shield is often used in connection with the double-hung window to overcome this fault.

Necessity of additional trim. In order to cover the large weight boxes of a double-hung window, a wider trim is sometimes required, particularly in the case of wooden construction.

2. *Counterbalanced Sash:*

(a) *Advantages: First Cost.* The cost of this type is slightly less than the counterweighted double-hung window due to the elimination of part of the weights and weight boxes.

Convenience of Operation. Both sash are opened simultaneously which eliminates the difficulty encountered in the ordinary double-hung window of reaching the upper sash.

Miscellaneous. Inherent merits of the counterweighed or double-hung windows such as strength, simplicity of construction, good weathering, simple hardware, non-interference with shades and drapes, non-encroachment on floor space and low maintenance costs apply in the same degree to the counterbalanced windows.

(b) *Disadvantages: Ventilation.* It is impossible to open the two sashes independently. This is a serious objection for an office building, particularly in a windy climate, on account of the frequent necessity of keeping the lower sash closed to protect the desks from drafts, while it is desirable to open the upper sash for ventilation.

Miscellaneous. The difficulty of cleaning, possible annoyance from rattling and the lack of protection against entrance of rain when open apply to this window to the same extent as to the counterweighed double-hung window.

3. *Reversible Double-hung:*

(a) *Advantages.* This window carries most of the advantages of the ordinary double-hung window except as regards simplicity of operating mechanism, and has the added feature of being easily accessible for cleaning purposes.

(b) *Disadvantages: Cost.* The first cost is about 15 percent more than for the simple double-hung window. The window is made only in hollow metal and has the objections common to that construction, as outlined under Section VI.

Maintenance. The reversing mechanism, though not unduly complicated, consists of several wearing parts which might cause trouble and necessitate frequent maintenance and replacement work.

(To be continued in October issue)

* * *

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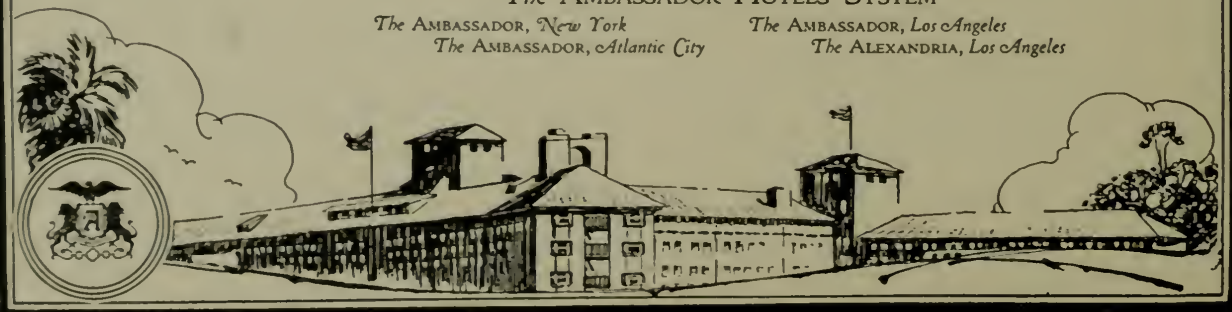

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THE HOTEL SENATOR, SACRAMENTO, CALIFORNIA

PERHAPS no hotel in the nation has a finer setting than has the Hotel Senator at Sacramento. Located as it is at Twelfth and L Streets, the breadth of a city street is all that separates the hostelry from the thirty-six acre park behind the State Capitol, which is rated as the most beautiful capitol grounds in any state of the Union. The tall elm trees that line L Street on both sides form a natural arch of towering, leafy limbs that shuts out the brilliant summer sun and makes a restful, shady walk in front of the hotel.

From any of the upper rooms of the hotel an unparalleled view of Capitol Park is possible, giving still further the effect of a perpetual garden that seems joined to the hotel itself.

Every advantage has been taken by the builders of the hotel to capitalize on the setting. Space surrounding the hotel that could well have been built upon and produced revenue from stores has been sacrificed in the effort to make a Neapolitan garden that would do justice to the natural beauty of the setting. Wide lawns flank the front of the hotel, while to the side where the spacious dining room juts from the building all three of the sides have been planted to lawn and flowers over which the diner may gaze.

In the building itself, however, has come the greatest work of creating something which will serve not only as a hotel, meeting place and social center for the city, but likewise form a permanent and beautiful architectural adornment for the city.

The first floor is covered on the outside with peach glow terra cotta, while above this the reinforced concrete which forms the body of the building has been covered with cement plaster, colored in the same shade.

Across the front of the building is the colonade portico running parallel to L Street, 165 feet in length and 24 feet in width. High arches, fifteen in number, form the entrances to the portico, while in the lofty ceiling of this outdoor room are hanging lamps in wrought iron with amber hued glass shades.

This valuable space has been set aside for the convenience of the guests where they may sit and rest their eyes on the greenery of Capitol Park a few steps away. Even on the warmest summer day this portico will be found cool and comfortable.

No pains have been spared in making the lobby of the hotel attractive. Here, as in every other part of the building, the Renaissance style of architecture has been closely followed. Entering by way of doors decorated with hand-painted designs such as are found in niches and corners of old Italian buildings, the lobby appears beyond a colonade of rough plastered walls covered with gold which is subdued beneath tints of blue.

All of the walls of the lobby are similarly decorated, but with a careful depth of color prepared to give an appearance of greater height to the already tall ceiling and likewise to blend with the antique furnishings and Italian type of fireplace which form the central motif of the far end of the lobby. The floor is of black and white stone, set in checkerboard pattern.

Around the four sides of the lobby a balcony, or mezzanine floor, extends, reached by winding staircases at either end of the long room and also by the elevator. The balustrade around the edge of the mezzanine floor is of ornamental iron work painted with pastel shades softened ingeniously to give the effect of time-worn ornaments. The predominating colors in this decoration are blue, red and green. The greenish cast completes the effect of age in the iron work.

At the opposite end of the lobby from that entered by the L Street doors is one of the most striking features of the entire room. This presents a solid wall broken at either side by arched doors hung with heavy drapes in suitable blue, gold and burnt orange tones. These doors lead to the elevators in the hall behind the wall and likewise to the mezzanine floor.

Facing the lobby in the middle of the wall is a Florentine fireplace with high mantle surmounted by an embossed coat of arms done in blue and subdued brown. An arched recess above the fireplace is in turquoise blue, where later it is planned to place one of the many murals that will adorn the walls in various parts of the building.

At the right of the lobby, reached through arches, are the lobby entrances to the stores that line the Twelfth Street side of the building. Adjoining these is the hotel desk.

Proceeding along this wall is a lobby reaching to Twelfth Street, and from which are entrances to the public telephone booths, office of Manager Carl Sword, hotel barber shop and cloak room.

Another door adjoining the Twelfth Street lobby provides an easy entrance into the Hotel Senator Coffee Shop, which is located in the northeast corner of the building.

Behind the row of three elevators that serve the public, and reached by a door from the elevator lobby, is the entrance way of the employes' department of the building and the hotel kitchen.

By day, the lobby is lighted through a skylight of slightly tinted glass which reduces the direct glare of the sun to an all-pervading glow of restful illumination. By night an indirect system of lighting will turn this roof to a similar tone, brilliant enough for comfortable reading, yet still subdued.

An effect of great distance has been secured for the mezzanine floor above and to the right of the lobby. This has been toned and lighted by artificial means to give the effect of looking far into the recesses of a distant room.

The lighting features that appear beneath the mezzanine floor in the lobby are all of wrought iron stained and painted to carry out the ever-present effect of antiquity.

The Florentine Dining Room stands as a separate unit of the Hotel, jutting to the west side of the main building in a rectangular shape, measuring 46 by 61 feet. Around the

three open sides are expanses of lawn which can be seen from within through high arched windows that also serve as doors.

It is the plan of the management to erect canopies over these doors and during the summer months tables will be placed on the lawn, where diners may sit at their ease and enjoy a meal amidst surroundings reminiscent of the boulevard cafes of Paris.

An extremely high ceiling, a full twenty feet in height, together with the stone-like jointed walls, immense beams across the ceiling, and high windows, completes the desired effect of the famous Stone Room in the Farnese Palace of Florence.

Each of the beams in the ceiling has been treated as a separate canvas for the cunning hand of the artist, with a variety of designs, spreading both ways from a central motif of fruits and flowers.

Such modern day necessities as radiators for heating, and air ventilators by which the hotel's supply of washed air is forced into the room, have been carefully disguised. They are set into the wall in recesses over which an ornamental grill work has been placed. These blend with harmony and dignity into the colors and ornaments of the remainder of the room.

Natural daylight may enter the room from three sides, but for illumination at night a number of hanging candelabra have been placed about the room, covered with sparkling pendants of crystal glass.

Over the arched doors which lead from the Florentine Room to the adjoining banquet hall, space has been left for three large murals which are in process of preparation.

The hangings are of blue and gold striped Imperial French damask over which fall cascades of Imperial French silk velour in gold with blue trimmings. The valances are also of this same material, all blending in color and form to the decorations that adorn the ceiling and the peach glow color of the stone walls. The drapes are held back from the window by means of curiously designed wrought iron arms covered with non-tarnishable gold plating.

Beneath the draperies are French draw curtains reaching from floor to window top. These are of casement cloth, and form the only complete obstruction between the dining-room and the outside. Draw cords make it possible to completely unveil the windows.

Adjoining the Florentine Room, and also reached by the hallway leading from the lobby, is the Roman Banquet Hall, set aside for banquets of 125 to 150 persons.

The walls are of mottled plaster, into the recesses of which has been placed a background of reddish orange. Over this coating was placed a second film of paint in deep cream. The result is a mottled red and yellow that blends to the eye in such a way as to give a soft peach glow to the entire room. Lighting is from crystal fixtures hung from the ceiling.—Courtesy "The Sacramento Bee."

DINING ROOM, HOTEL SENATOR, SACRAMENTO, CALIFORNIA

* * *

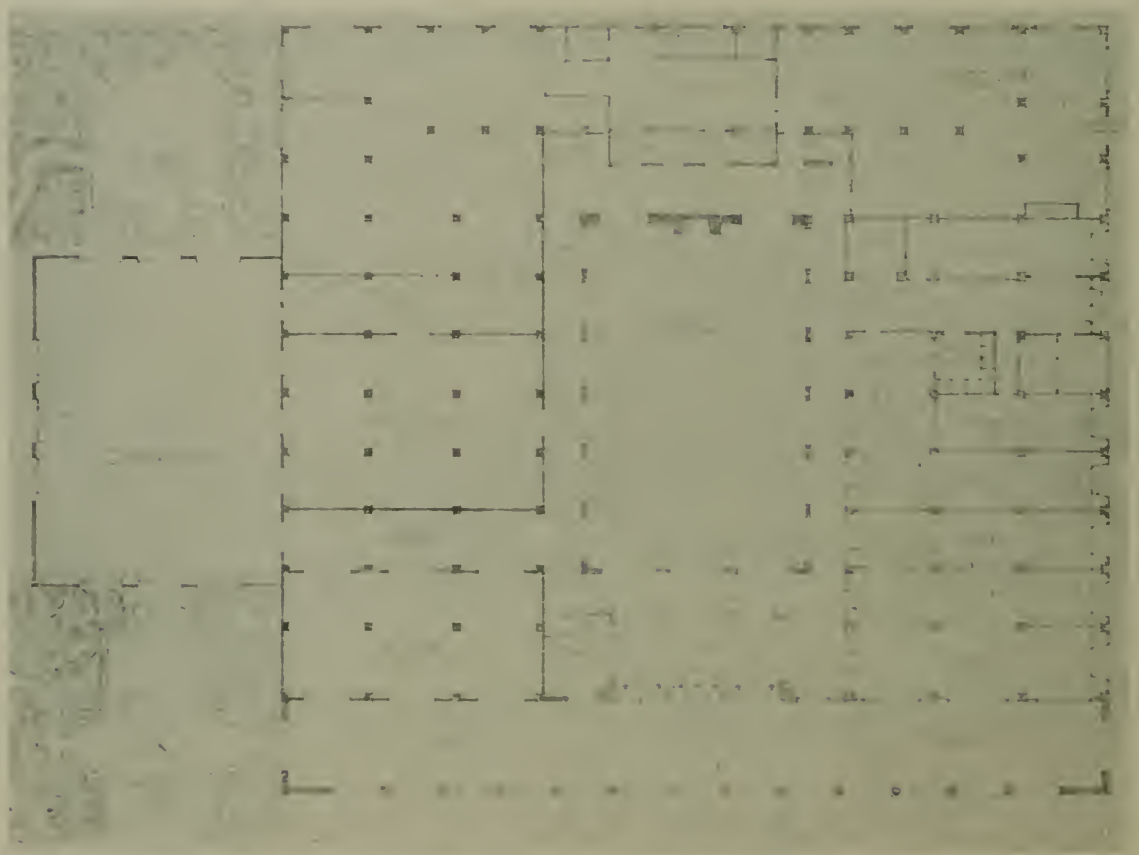
RESUMPTION of active building operations in the Pacific Coast area, which began with July after several months of depression, is well sustained in most of the major cities, as evidenced by the issuance of building permits. An analysis of the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co., comprising official reports from 77 cities of the seven far Western States, shows a grand total of $42,253,880 in permits issued in these cities during August. This figure is a 9% advance over the July aggregate which was, in turn, 11% over over that of June.

To the cities of the Northwest goes the credit for the most substantial increases. In the San Francisco Bay metropolitan area, 13 municipalities, reporting an August total of $9,094,885, show a 6% reduction from the July figure but a 6% gain over last August. The Los Angeles metropolitan area of 14 municipalities, with $17,730,677 for August, shows a 13% gain over July but a 32% loss from the record of last August. That the current building program has practically reached the normal of last year in all but the immediate Los Angeles area, is shown by the fact that, exclusive of the Los Angeles figure, the other 76 cities in this survey, show a composite 9% advance over the total for last August. The Los Angeles August total is 32% of the grand total from the 77 cities. The depression in building in that city which began with January has apparently ended, as the monthly totals of building permits issued has shown substantial increases of 17%, 12%, and 19% over previous months since the end of May.

HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS

THIRD FLOOR PLAN

TYPICAL FLOOR PLAN



FIRST FLOOR PLAN, HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS

VIEW FROM PARK, HOTEL SENATOR, SACRAMENTO, CALIFORNIA

LOBBY—HOTEL SENATOR, SACRAMENTO, CALIFORNIA
MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS

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THE CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS

The BILTMORE THEATER
Los Angeles, California

Old Rose Face Brick from
the Kilns of Los Angeles
Pressed Brick Company
Schultz & Weaver, Architects

LOBBY—CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

CALIFORNIA STATE LIFE INSURANCE BUILDING

THE design of the structure is Renaissance in style, with vertical treatment to accentuate the height. The first twelve stories are identical. After this height is reached there is a 7-foot set-back, above which rise the thirteenth and fourteenth stories, topped by a mansard roof. The steeply sloping roof and flat top are copper covered.

The first floor of the structure is designed for stores, and for a commodious lobby with its battery of three elevators. Eight small stores have been subdivided along the Tenth Street side of the building, each approximately 20 by 40 feet. In addition there is a lesser lobby from the Tenth Street side reaching the main lobby. The corner location is now being fitted for a large store, while to the west of the lobby on J Street are spaces for two or more large stores. The ground floor height of 22 feet provides each establishment with a mezzanine floor with an 8-foot ceiling.

Each of the eleven floors above contain twenty-one offices, with a total usable space of 4,572 square feet. The two top floors, because of the setback and necessary room for elevator machinery and water tanks, have a usable space of approximately 5,000 square feet. This makes the total usable office space approximately 55,300 square feet.

The street front exteriors are faced with terra cotta, while the court and end walls, facing as they do the main section of the city, have been carefully treated with a delicate shade of face brick.

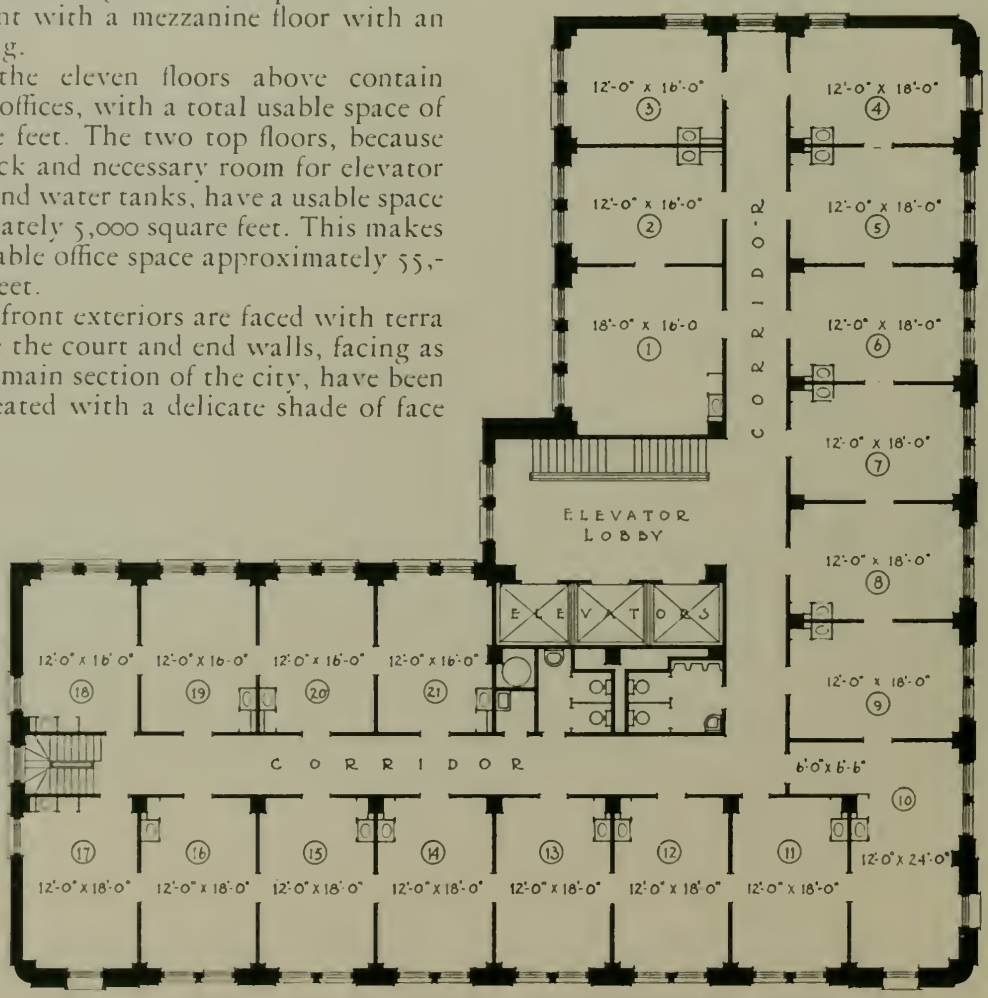
Reinforced concrete was used throughout the construction of the huge building, with the exception of the two top stories, which are of steel beam construction. Fireproofness is evident throughout, there being no wood of any kind used, with the exception of doors, window frames, and the finishings of the offices.

The partitions are of hollow tile. On these walls have been spread the finishing plaster, while the ceilings are of the suspended type, all pipes, wiring and concrete beams being between the ceiling and the floor above, with metal lath upon which is spread the ceiling plaster.

Carrying out the policy of fire protection, the trimmings of the store fronts as well as the door frames and window frames are of hollow metal. The elevator cars and doors are of similar metal.

A large amount of marble is used throughout the building to make the corridors, lobby and

(Continued on page 39)



TYPICAL FLOOR PLAN, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

COURT ELEVATIONS, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
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A MOORISH FOUNTAIN IN A CALIFORNIA HOME

A touch of colorful Moorish tile used in the patio, either as a wall decoration or in pool or fountain, elevates such a feature far above the commonplace.

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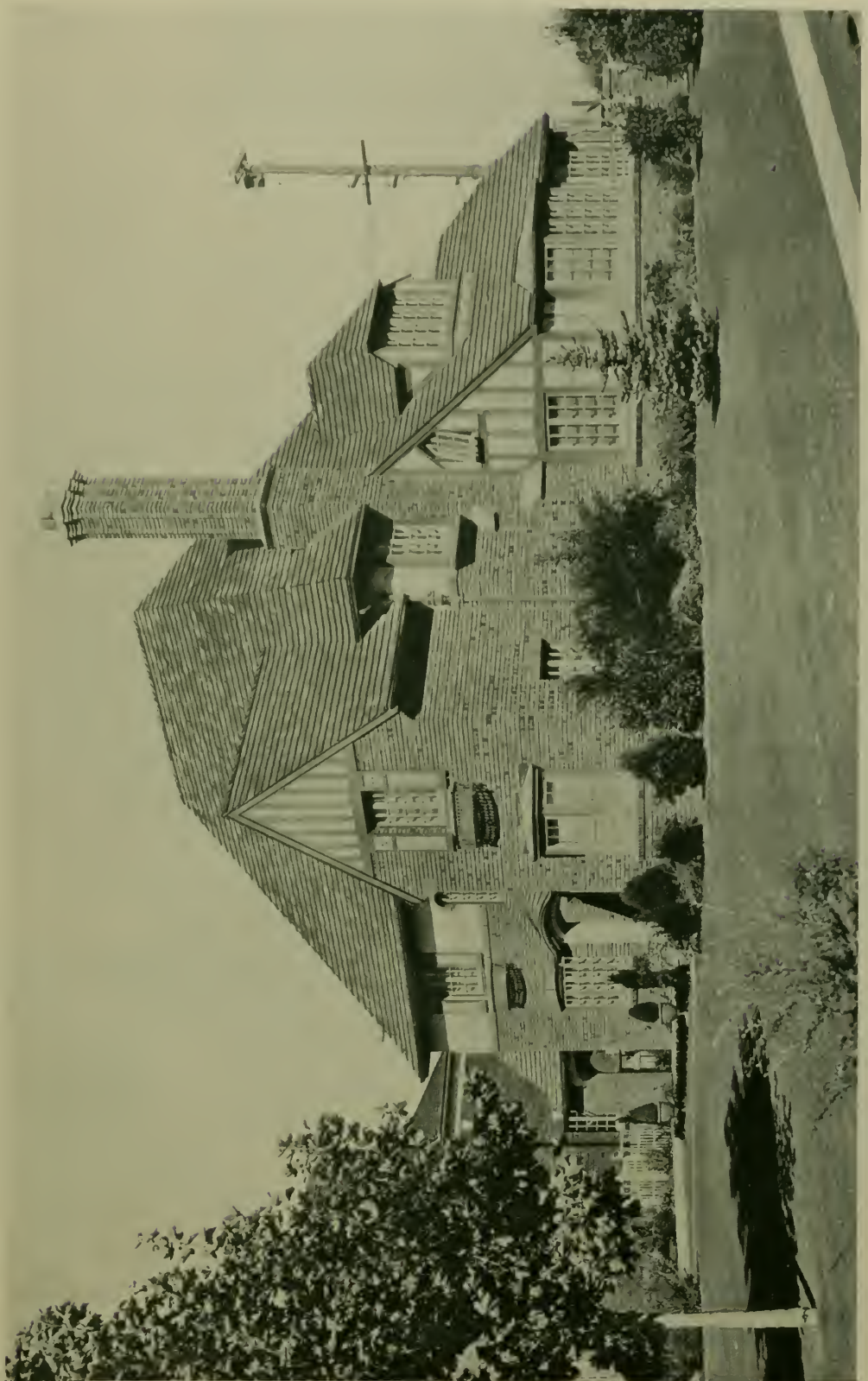

RESIDENCE OF GEORGE C. SELLON, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS

For plans see page 38

STANDARDIZE ON WHITCO HARDWARE FOR CASEMENTS AND TRANSOMS

Whitco Makes It Easy and SAFE

To clean the outside of any casement window from the inside of the room.

SEE OUR CATALOGUE SWEETS

There you have it—that eliminates the one drawback to casement windows from the woman's standpoint.

As the illustration shows, there is a space of 4½" between the sash and the jamb when the sash is open at a right angle to the window frame.

Plenty of room to get at the outside surface for cleaning.

Whitco Hardware takes the place of both butts and adjusters. Not only does it make the sash self-adjusting, but it holds it in any position desired. Wind cannot move it and it cannot rattle.

Whitco Hardware can be applied either to old or new sash as no special detail is required.

No special finish is needed as Whitco Hardware is entirely concealed when the sash is closed.

A set of Whitco Hardware consists of two pieces—one for the top and one for the bottom of the window. One size fits all sash. May be used either right or left hand.

Whitco Hardware is also ideal for transoms.

Order through your local dealer in builders' hardware.

In ordering, state the number of sash to be fitted. This is the only specification needed.

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Send all inquiries to nearest Distributor.

ABOVE—RESIDENCE OF DR. C. H. MCDONNELL. BELOW—RESIDENCE OF NORMAN THORPE, SACRAMENTO, CALIFORNIA.
GEORGE C. SELLON AND COMPANY, ARCHITECTS

(For plans see pages 38 and 39

SARATOGA GRAMMAR SCHOOL, SARATOGA, CALIFORNIA
Wyckoff & White, Architects

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RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photographs by Gabriel Moulin

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W. H. Weeks, Architect

Paul Messner, Masonry Contractor
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GARDEN ELEVATIONS—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photographs by Gabriel Moulin

Ceramics Building, University of Illinois, Urbana. Prof. James M. White, Architect

VERY appropriately this fine building, devoted to ceramic engineering, is built of brick, trimmed with terra cotta, the effect of which is enhanced greatly by the refined treatment of pattern work employed by the architect.

"Architectural Details in Brickwork," a collection of halftone plates, issued in three series, each in a folder ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

HALL—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photograph by Gabriel Moulin

A Prize Winning Home

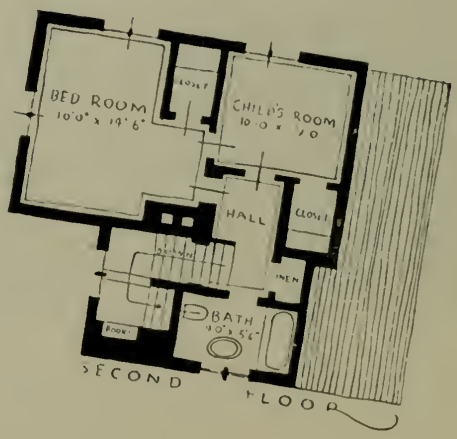
Awarded first prize from among 100 designs in the recent Small Brick House Competition

This beautiful brick house can be built *for* $6550.00

IF BRICK construction cost twice what it does, it would still be in great demand. But brick, fortunately, is the cheapest building material known—approximately a cent and a half apiece. The brick for the house shown above, for example, cost less than $500 delivered. And when you build with brick, your first cost is your last cost.

But economy is not the only reason for the widespread interest in brick. Architects everywhere are encouraging the use of brick because of its beauty, its safety and its permanence.

You'll find many helpful ideas and suggestions in our book "Distinctive Brick Houses," containing photos and floor plans of more than fifty beautiful California brick homes. Send for your copy today. Price 50c postpaid.



ADDRESS DEPT. A-8

California Common Brick Manufacturers Association

342 DOUGLAS BUILDING · LOS ANGELES

Photograph by Gabriel Moulin

LIVING ROOM—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

·EDITORIAL·

The Fire Risk

October thirtieth is National Fire Prevention Day. Probably it is well to use one day a year for special publicity, to secure concentrated public attention to our enormous annual fire loss, and methods of possible prevention. Most people, however, promptly dismiss the subject from their minds. Why worry over an "act of God" when there is a new Valentino movie being shown this week?

It really can almost be said that we deserve our fate; we certainly invite it. Architects, as a class, are not responsible for the flimsy construction which is responsible for so much of the fire loss; most of them would gladly reduce size and elaboration of buildings in order to make them of more nearly permanent materials. No architect worth the name but prefers the lovely cities of the Old World, where buildings stood for hundreds of years with little or no deterioration, to the pretentious, nondescript jumbles which adorn (?) our land, hardly better than fire-traps.

We must grant there is some improvement, some attempt made for safety and sanity; but the sacrifices to Moloch are enormous and seem to be increasing.

Individual freedom can hardly be justified when it endangers one's neighbors and community.

* * *

Architects Are Not Luxuries

As with Fire, so it is with Architects; at least once a year it is well to explain again what their functions really are. They can hardly be classed as "acts of God"; some owners, and doubtless some contractors, would assign their origin to quite a different source. However, it is with them much as it is with lawyers, it would be a short-sighted man who would undertake a case without one.

The architect is an expert—a specialist, but a specialist who must have an intelligent understanding of most lines of human industry and occupation. (It may be conceded that this is an ideal which some architects do not attain—but they keep on trying. In this profession, one goes forward or back; keep up-to-date, or be a back number.)

He is an artist, but his art does not end in making a pretty picture, on a piece of paper, nor even in putting down dimensions and notes on plans for someone else to execute. He sells not only experience, skill, advice; primarily, he sells service.

It would be strange if artistic ability, technical skill, knowledge of materials and methods and devices, honesty, interest and loyalty—and all of these qualities must be possessed by a competent architect—should not save an owner from mistakes of judgment, unwise expenditures, worries and suspicions, and ultimate discomfort and disappointment.

Some of the necessary qualifications are described by Mr. Edwin H. Brown, Secretary of the American Institute of Architects, in a recent article:

"The architect must know legal requirements of building, the building ordinances, the various possibilities of the site chosen, what kind of ground would safely carry a building, what kind of footings should go on each kind of ground, what materials will make foundations, how they should be constructed, how the rest of the building is set on the foundations, how the rest of the building should be constructed, how much space to allow for walls, for all kinds of materials, how doors and windows must be built and put in place so they will be tight and weather-proof, how stairs should be erected, how much space they require, how steep you can build them and have them comfortable and safe to use, how to build chimneys, how to make the construction as safe as possible from fire, how to keep vermin out of the house, how to build the roof and what to cover it with, how to make all the parts wind and water proof, every little detail that goes into the making of each and everything that enters into the building of a house. And with all this he must keep in touch with the prices and costs and conditions of materials and labor, so that he will get the required results for the least money and the greatest efficiency. He must know when to spend and when to save. He must learn how to put all these things on paper so that the contractors, the mills, the manufacturers will be able to understand at a glance what is wanted. He must learn to write specifications which tell how the work shall be done and the kinds of materials and how and where they shall be used, and which will give the fullest protection against disputes, legal entanglements, liens, loss by fire and accident, etc. He must learn to deal with the contractors and with the owners for whom he is to work.

"Try a little stunt some day. Think over the buildings in your town that you like to look at, that are giving satisfaction all through, and then see who did them. Nine hundred ninety-nine times out of a thousand you will find that the building that makes an impression on you was done by an architect. And that is but natural, for he is the only man whose whole life is given up to the planning and designing of buildings."

AS WE KNEW HIM

On September 10, 1924, the architectural profession lost one of its princes of the blood — Willis Polk.

And San Francisco lost a citizen who was the creator of more absolute beauty than was any other individual; and who contributed more to the development of his community in numerous other ways, for his keen mind was ever quick to recognize the need for some improvement, his ready wit never at a loss to drive his meaning home.

Willis Polk was an architect born, and not made. Watching him at work, with his unerring sense of proportion, mass and detail, the uncanny swiftness with which his hand registered the visions in his mind, one sometimes wondered if the restless spirit of Brunelleschi had not taken possession of this Kentucky lad. For his work might have been the fresh fruit of the Renaissance. His architectural education consisted of the Five Orders; they were his bible, and he used and combined them, and took the liberties with them that intimate knowledge permitted.

It would be difficult to find a model for pure design more perfect than the wall treatment of the Water and Gas Company sub-stations. And the richness of their restraint is typical of Polk's genius. No matter how small or simple, no building of his ever looked thin or meagre. For all the exuberance of his creative instinct, he was never satisfied with a first draft. Every design, every element of a composition, was studied and re-studied, some plans, such as for the exquisite Blaney house at Saratoga, were made over so many times that their cost exceeded the commission. But they were not released until Polk was satisfied — as much as an artist can ever be satisfied.

The human side of him will be long remembered by his friends and admirers, and by his enemies too, who often smarted under his ironic wit. Even the subjects of his famous practical jokes will relax, doubtless, to a reminiscent chuckle as time goes on. There was a certain imp-like quality, a Peter Pan-ishness to Willis Polk, which illuminated his most serious moments. And he had an insight into character that rarely failed him. It never led him into betraying his own independence; but his eyes were open. Once he gave the writer a series of notes he had jotted down in recollection of Daniel Burnham; the man stood out before one's eyes. They were printed from time to time, and much of wise suggestion was contained in each small anecdote.

Willis Polk, as we knew him, was one of those rare beings who, though a genius, was always interesting, never dull, dangerous enough to be exciting, whimsical, a Bohemian with a touch of the Grande Monarque, possessing a strong consciousness of the ego, but generous to a fault, a "bunch of live wires"—what an unforgettable personality was that of Willis Polk!

—Harris Allen.

Information which is expected to prove of value to the purchaser of glazing glass in obtaining the quality of glass he pays for is contained in a set of United States Government specifications recently issued by the Bureau of Standards, Department of Commerce. A classification of such glasses is given, together with complete data regarding the sizes and thicknesses of glass obtainable. A method of examining glass is given which enables one to identify the grades commonly marketed.

Perfect glass, the Bureau states, is practically never made, but many defects can be present without destroying the utility or the good appearance of the window, provided the glass is properly selected so that slight imperfections are unnoticeable. Glazing glass of various qualities is selected from this point of view.

In the preparation of these specifications assistance and advice were secured from manufacturers and distributors of glass, and from representatives of the American Institute of Architects, the Federal Supervising Architect's Office, and from Sash and Door Manufacturers Associations. The information so gathered is expected to prove useful to the consumers, and helpful in protecting the honest manufacturer and dealer against those who misrepresent the quality of glass they are selling.

These specifications are contained in Circular No. 164 of the Bureau of Standards, Washington, D. C.

A SURVEY *of the* OFFICE BUILDING WINDOW PROBLEM

[CONTINUED FROM THE SEPTEMBER ISSUE]

4. *Hinged Casement:*

From a consideration of the dimensions and details of the openings, it will be seen that certain types of casement windows must necessarily be eliminated from the choice for the new building. In order not to interfere with placing of shades nor to encroach upon office space a casement window should swing outwards. A *single* casement hinged at the sides is therefore unsuitable, since it will involve undue difficulties in cleaning. Moreover, a single casement with offset side hinges to give access to both sides of the glass would project too far to permit cleaning from the inside of the room. If the sash were pivoted at a point a suitable distance in from the jamb to overcome the above difficulty, it would interfere with shades on account of the narrow stool provided on the inside of the opening. It is evident that with a double casement either sash can be cleaned without difficulty, from the inside by reaching one through the opening of the other. To give the proper ratio of width to height, both for strength and appearance, a transom will have to be used above the casement window. This undoubtedly should be of a reversible type to permit safe and ready cleaning.

Arguments for and against a double-hinged casement with transom are as follows:

(a) *Advantages: Cleaning.* All cleaning can be done from the interior.

Convenience of Operation. This type of sash is probably the most convenient of all to operate when properly fitted to the opening.

Ventilation. Ventilating features are of the best. The transom tends to eliminate trouble from drafts and gives adequate protection from rain. A one hundred percent opening is obtainable.

Stability. All possibility of rattling and vibration when closed is eliminated by hardware designed to hold the sash tightly in plce in the frame. Also, by means of an adjustable arm the window is fixed firmly in position when opened and will not blow shut.

(b) *Disadvantages: Cost.* While there is a considerable variation in the cost of casement windows a first-class double casement window with transom will cost considerably more than a double-hung window of equal quality. A wooden casement compares more favorably in cost with a wooden double-hung type.

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Maintenance. A wooden casement being affected by weather conditions is very apt to warp, sag, bind and leak air and require frequent inspection and repair. Except for possible replacement or maintenance costs of hardware, the above objection does not apply to metal casement construction.

Installation. Very accurate adjustment is required in the installation of this type to secure satisfactory operation.

Weathering. Protection against the leakage of air and insurance against noise disturbance is less efficient for the casement window than for either of the first three types described. This, however, is not so serious an objection where metal construction is used, as it is possible to obtain closer weathering contacts than for the wooden window.

Strength and Rigidity. Somewhat heavier construction is required, except in the case of the metal window, to obtain adequate strength.

Hardware. Considerably more finished hardware is necessary, such as adjusting arms, top and bottom latches, transom mechanism, etc., which is apt to necessitate considerable maintenance and is somewhat unsightly in appearance.

5. *Horizontal Reversible Windows:*

(a) *Advantages: Cleaning.* For moderate sized sash (not over 34 inches in height) this is one of the safest and easiest windows to clean.

Cost. The first cost is considerably less than for other types constructed of the same material.

Convenience of operation. This window can be operated with little more difficulty than for the hinged casement.

Shades. In regard to interference with shades or encroachment upon office space, the same advantages hold for this window as for all other types previously discussed.

Finished Hardware. The finished hardware required is practically the same as for the double-hung type.

(b) *Disadvantages: Construction.* On account of the comparatively high openings in the case of the new building, three separate sashes would be required to take proper advantages of the reversible feature in cleaning. Examination of actual installations in which the height of sash exceeded 3 feet developed the fact that the reversible feature was very undesirable due to the difficulty and danger in reaching out to clean the lower part of the outside of the glass.

Maintenance. The trackway necessary for this type tends to accumulate dust and grit, and requires frequent cleaning and greasing to secure satisfactory operation. Periodical inspection are also necessary on account of frequent breaking of pivots, which is apt to release the window from its frame. [*To be concluded in November issue*]

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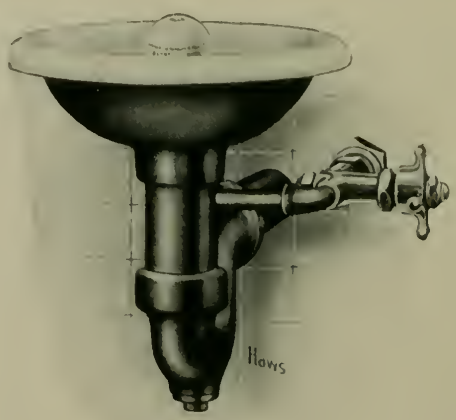

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MONTHLY BULLETIN

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George W. Kelham, three years

Arthur Brown, three years

Wm. Mooser, two years

J. H. Blohme, two years

Earle B. Bertz, one year

Harris Allen, one year

The next meeting will be held on Tuesday, October 21st, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 P.M. Dinner will be served at 75 cents per plate.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the San Francisco Architectural Club on Tuesday evening, September 16th. The meeting was called to order at 8 P.M. by President Fairweather, after the regular chapter dinner.

The following members were present: Sylvain Schnaittacher, Albert John Evers, John Reid, Jr., W. M. Bliss, Morris M. Bruce, E. B. Hurt, Harris C. Allen, Jas. T. Narbett, J. S. Fairweather, G. A. Applegarth, S. L. Hyman, L. C. Mullgardt, G. F. Ashley, E. J. Molera (Hon.), Chas. F. Maury.

The minutes of the previous meeting were adopted as published.

The Nominating Committee, consisting of S. Schnaittacher, E. B. Hurt, John Reid, Jr., M. M. Bruce and Harris Allen nominated the following members for office for the ensuing year: President, J. S. Fairweather; Vice-President, John Reid, Jr.; Secretary and Treasurer, Albert J. Evers; Director for three years, Earle B. Bertz; Director for three years, Will G. Corlett; Directors Kelham, Brown, Blohme and Mooser have unexpired terms to fill.

Mr. Harris Allen, Chairman of the Committee on Publicity, read a letter from Mr. J. Van Pelt regarding a traveling exhibit from New York. A discussion regarding the question of the Exhibition of the Chapter for the coming year followed. It was moved, seconded and carried that a Committee be appointed to confer with the proper authorities with a view to holding an exhibition in the Park Museum during the year 1925.

Mr. Schnaittacher reported for the Golf Committee in absence of Mr. Coxhead, the chairman. The committee reported progress.

The President reported that a committee had been appointed at the request of the Industrial Association to meet with the representatives of the Builders Exchange and the Industrial Association to formulate a Code of Ethics for the building industry. The Committee consisted of Mr. Fairweather, Mr. J. Reid, Jr., and Mr. Albert J. Evers. The President reported that one meeting had been held and good progress was being made in forming such a Code of Ethics.

It was moved, seconded and carried that a committee be appointed to formulate a memorial for Willis Polk, who recently passed away.

It was moved, seconded and carried that Mr. Sylvain Schnaittacher as Regional Director, be notified of all Directors' meetings and be invited to sit with the Directors in all meetings.

It was moved, seconded and carried that the Executive Secretary of the National TerraCotta Society be invited to speak at the October meeting of the Chapter.

The Secretary reported on the activities of the San Francisco Engineering Council and read the minutes of the last meeting, August 12th.

The question of the Employment Service at the Engineer's Club was discussed. It was decided that the Chapter would not be benefited by such service.

The Secretary brought up the subject of the existing laws regarding the depth of footings. After some discussion it was the sense of the meeting that some change in the law was advisable and that the Secretary be instructed to investigate and report on the possibilities of changing the law, in co-operation with Committee of the San Francisco Engineering Council.

The matter of City inspection of building operations was brought up. It was moved, seconded and carried that the San Francisco Chapter is of the opinion that the City Building Inspector should have a sufficient force to inspect all buildings for which plans have been filed and that this subject be brought to the attention of the San Francisco Engineering Council.

There being no further business the meeting adjourned.

Respectfully submitted, (Signed) Albert J. Evers, Secretary.

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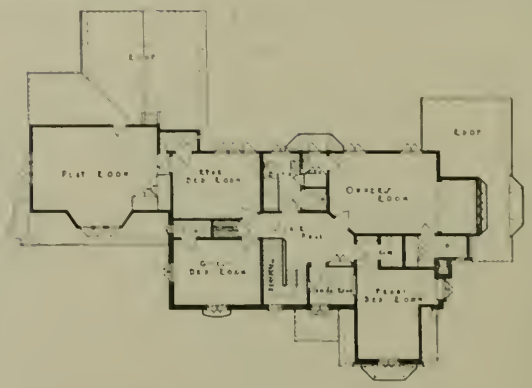

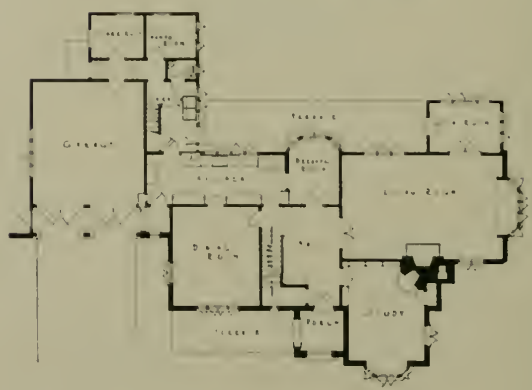

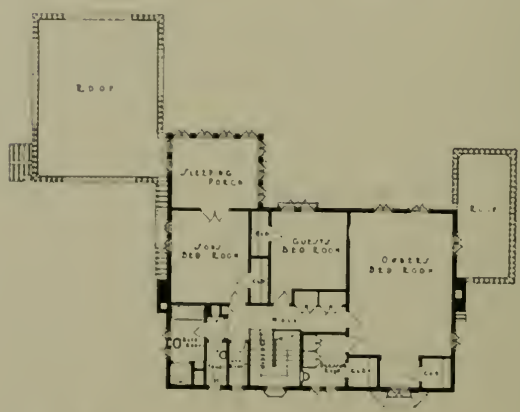

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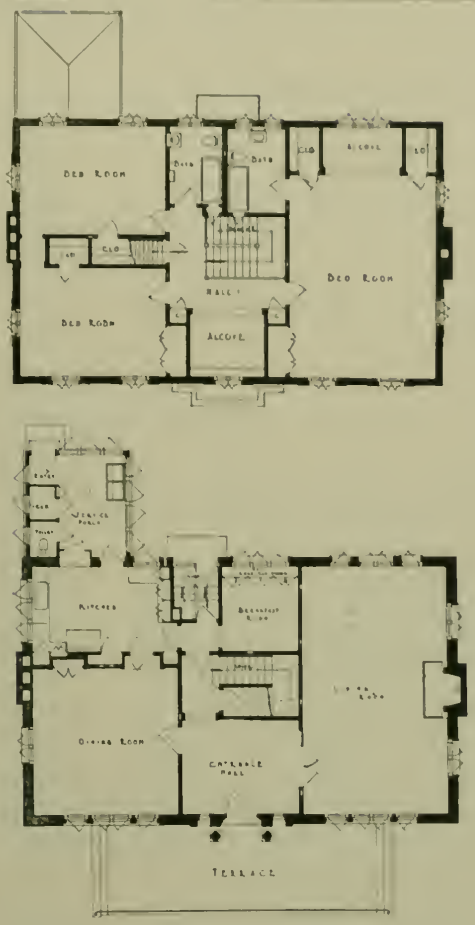

FLOOR PLANS OF NORMAN THORPE RESIDENCE, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON & CO., ARCHITECTS

(Continued from page 16)

finishings attractive and in keeping with the massiveness of the structure. French Hauteville marble is used in the lobby for the wall covering, Tennessee marble for the floor in the lobby, while the wainscoting of the upper floor corridors is of Vermont light cloud marble, with California Columbia marble on the stair steps and in the lavatories. The floors of the corridors are covered with interlocking rubber tile, laid between borders of California Columbia marble. The floors of the offices are concrete, covered with battleship linoleum.

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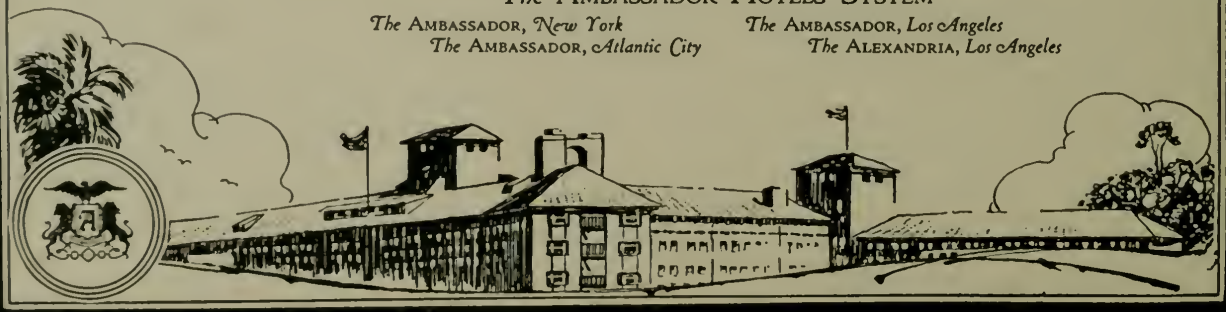

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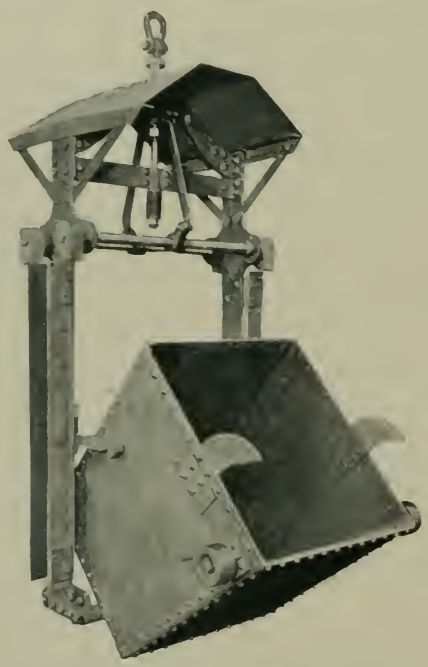

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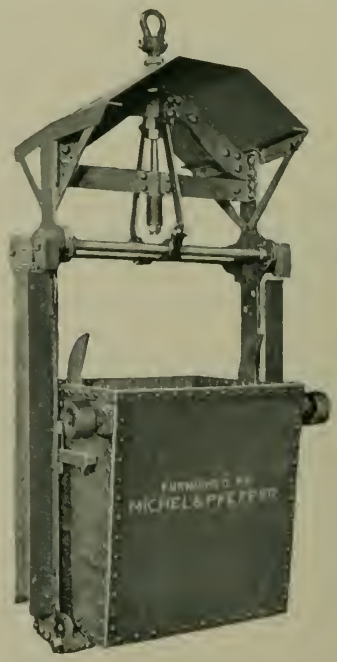

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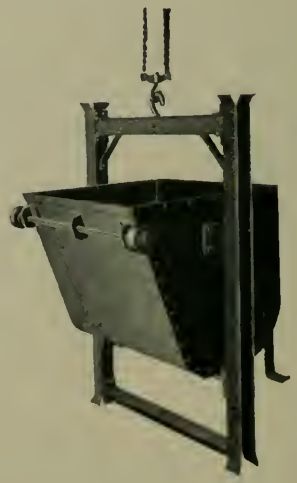

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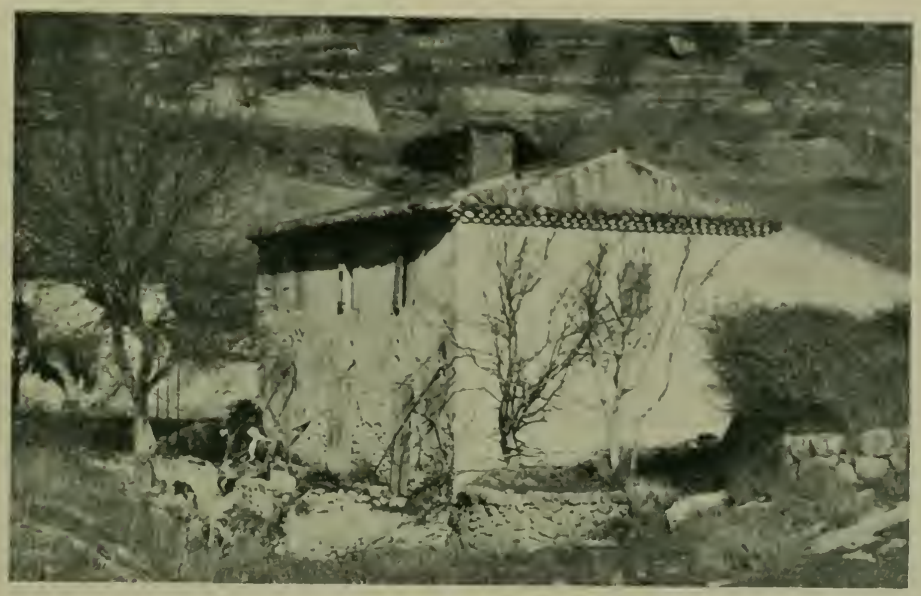

OLD FARM HOUSES IN PROVENCE

[BY WILLIAM N. CLARKE, A.I.A.]

IN making a journey through Provence one cannot help noticing the frequent outcropping of stone and the general red character of the clay soil. These two features are the basic factors in the production of the domestic architecture of the locality; the stone being used in the wall construction, and the clay, carrying a high percentage of iron, being used in the making of tiles for the roofs.

A great deal of the charm of these old buildings is without question due to the employment of local materials in a simple and direct manner without affectation or striving for effect; just the natural solution of a problem worked out with such stone, clay and timber as the artisan found ready to his hand.

The rock formation of Provence does not generally run in thin strata, like the formation in the Cotswold in England, but in thick strata that require breaking up before being of suitable form to work into the wall. The result is that the material lends itself better to the formation of a rubble wall than to one laid in courses, and one will observe that in nearly every example these walls are laid without any attempt to work either courses or bond, although in most cases large stones are built in at the corners forming crude quoins.

In certain localities a part of the stone appears to cleave into very thin sections, from a half inch to two inches in thickness, and this material is conserved in a very ingenious and pleasing manner. From two to three courses of this thin material are laid with a mortar joint of about an inch and then larger stones are worked into the wall. The courses of thin material are not extended to any great length, but are broken by the inserting of the larger stone. In this work the head joints between heavier stone are filled in with small pieces of rock, which resembles in a way the "garneting" used in English work. The general effect of a wall laid in this manner is that of one constructed of large stone bedded in a very heavy joint and is very pleasing and satisfying to the eye in the delightful texture produced.

In marked contrast to the stone work found in the Cotswold, where all jambs are worked to a true line and moulded lentils are placed over all openings, one finds here only roughly broken stone without any attempt at tooling or dressing, the work being simply broken to an approximate line by the hammer.

While the texture of walls of this character is very interesting, still the factor of colour that enters into the composition is of fully equal importance. In some sections the stone will run mostly to reds and buffs, in others to greys and browns, while in other localities greys broken with salmon and yellow will be found. This material, when laid at random in the wall with a mortar of natural grey tone, the stone being left rough as broken by the hammer, permitting a play of light upon its face, produces a surface that in texture and colour is most unusual.

Frequently the face of the wall is plastered. In every case when this treatment of the wall surface has been employed one will find that no attempt has been made to trowel the face to a true and even plane, but that the mortar has been applied to the wall in such a manner that all the variations of the surface show. The result is similar to the plastering on old adobe walls of the Spanish missions. In these plastered walls one cannot fail to note the wonderful soft harmonies of colour that enter into their make-up, an effect no doubt produced by time, all streaked, mottled and stained, yet blended in such perfection as only time and weather can produce, colours ranging from soft brown to buff, salmon, pink and grey with here and there strong touches of green of the moss clinging to the wall where perhaps water has trickled down from some broken cornice tile, and again the general surface texture is changed by a section of the plaster falling away and showing the stone work and jointing of the wall.

FARMHOUSE AT ST. MAXIMIM PROVENCE

FARMHOUSE AT AIX-EN-PROVENCE

These old wall surfaces are of such unusual interest that they are well worthy of careful study with the thought of possible application of their texture and colour to our modern work.

While the use of local material contributed greatly to the delightful quality of this old work, still another factor is manifest in the final result, and that is the direct working out of a plan suited to the needs of the moment. In nearly all cases the buildings were simply farm buildings of the peasantry and were planned to accommodate their needs. The family quarters were constructed, and adjoining them were the stables and other buildings for the stock and the storage of grain and fodder. These buildings were generally attached directly to one another, forming one building, and in only a few examples were they detached, in which case connecting walls were constructed, forming a threshing yard which was often paved with flat stones. The original buildings were generally added to from time to time as conditions might require, their form and roof outline being such as would best adapt themselves to the circumstances, the result being more like a product of

(Continued on page 30)

ABOVE—FARMHOUSE NEAR AIX-EN-PROVENCE. BELOW—FARMHOUSE BETWEEN FREJUS AND LE PUGET

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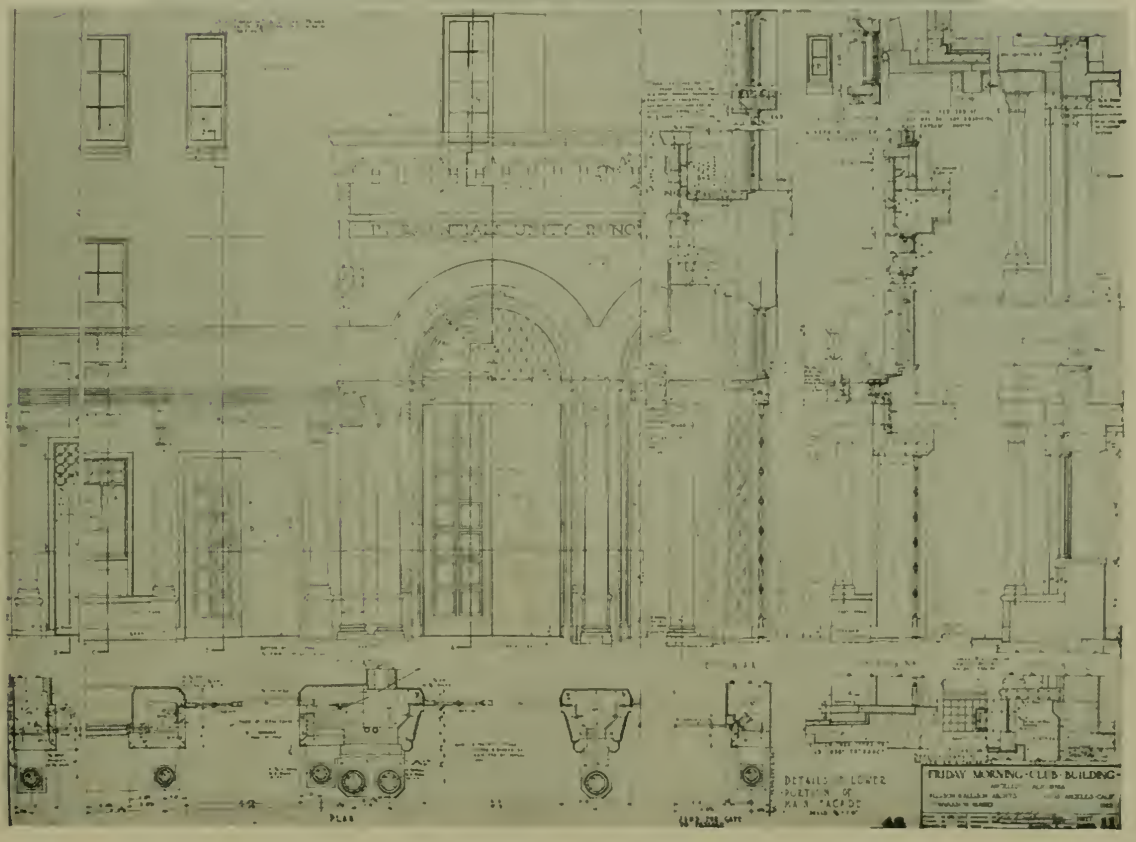

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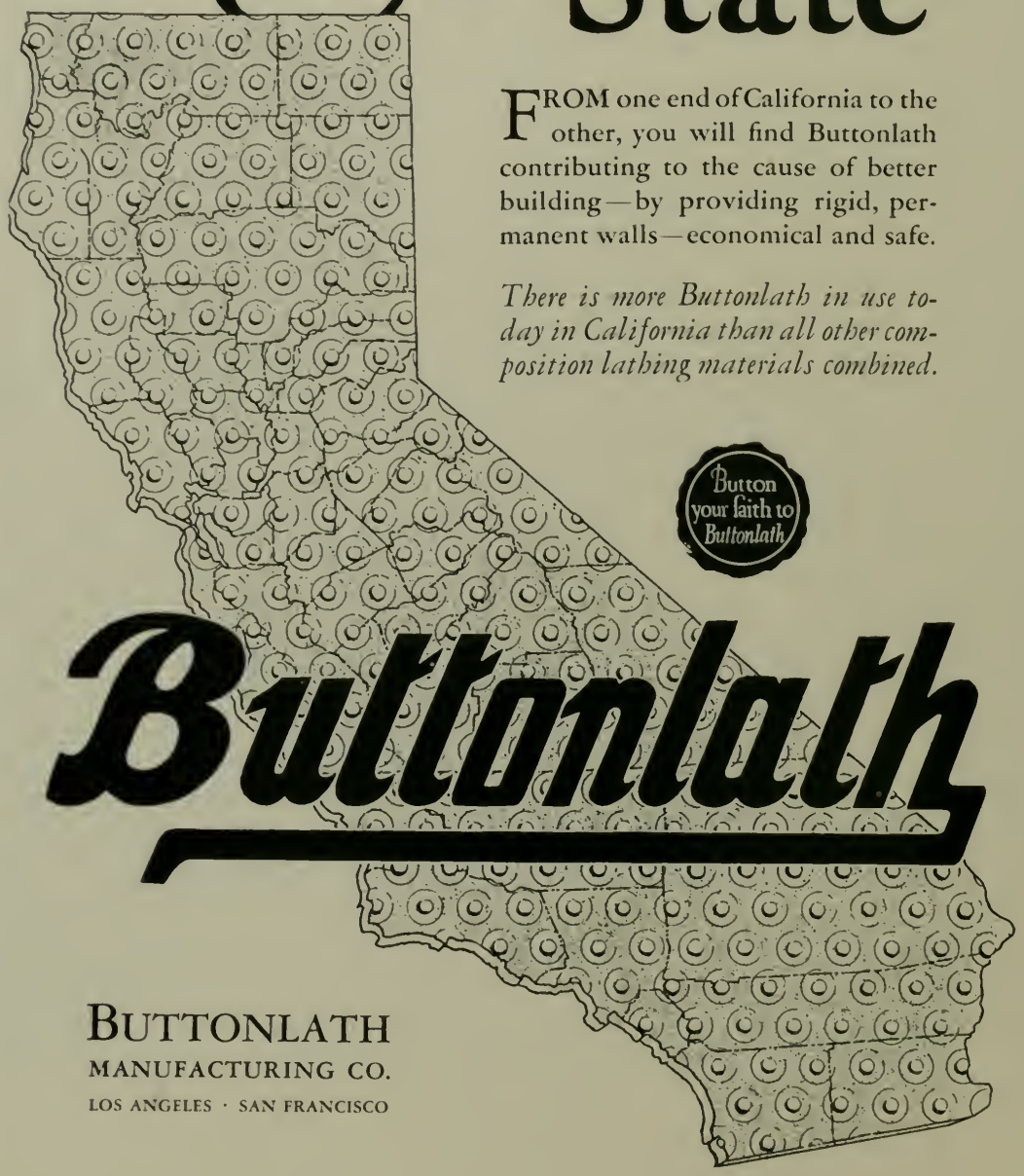

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ABOVE—AUDITORIUM. BELOW—LECTURE HALL. THE FRIDAY MORNING CLUB, LOS ANGELES, CALIFORNIA. ALLISON & ALLISON, ARCHITECTS

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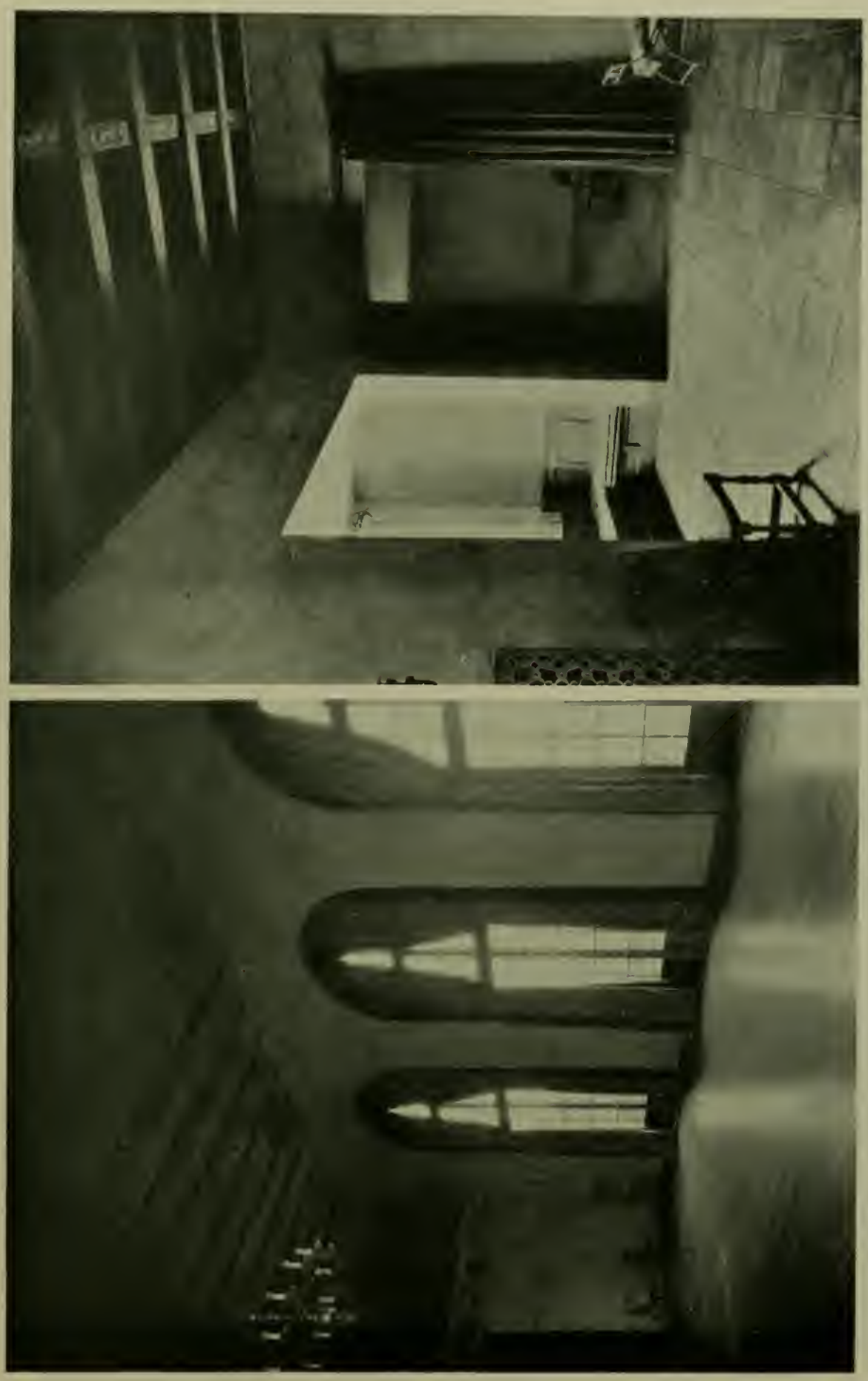

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DINING ROOM—LOBBY MEZZANINE—THE FRIDAY MORNING CLUB, LOS ANGELES, CALIFORNIA. ALLISON & ALLISON, ARCHITECTS

THE INN AT LA VENTA, CALIFORNIA

[BY GEORGE D. CHAFFIN]

WHEN YOU leave the village of Redondo and enter upon the property of the Palas Verdes Company the town of La Venta can be seen on the distant hills. Coming nearer you are sure to catch the feeling of Spain or Sunny Italy. La Venta means an Inn or a resting place, and such is just what this attractive yellow-walled little building is. It invites you to stop and enjoy the beauty of the surrounding country; from the window of the large sitting room, and particularly from the terrace outside, the view out over the ocean is very suggestive of the coast line of Italy.

La Venta, the building, is designed to accommodate prospective owners of the Palas Verdes property for a casual luncheon or dinner; or over night visitors can enjoy its hospitality for a longer time. There are three bed rooms and two bath rooms on the main floor, and in the tower above is one bed room reached only by a stairway outside leading up from the patio. Continuing up another flight to the roof surrounding the small tower, your efforts to reach this commanding height are more than compensated by the magnificent view of the back country and coast line as far as Venice and Santa Monica.

The lounge or sitting room is spacious and comfortable with a large fire-place at one end, chairs, sofas, and tables effectively arranged, and the windows are hung in gay large patterned chintz which shows itself in the coverings of the two arm chairs in the photograph. The furniture comprises genuine antiques from Spain to give the necessary atmosphere, also reproductions for comfort. The dining room is arranged to accommodate twenty at table and furnished in a style suggestive of Southern Italy, while the kitchen and pantries are complete in every detail of modern convenience to meet the demands of larger numbers of people.

La Venta has become a very popular place in which to entertain with luncheons and dinners, and reservations for private dancing parties are frequently being made, the large lounge room offering an ideal floor for that purpose. So as an inspiration to the prospective buyer of property in the Palas Verdes estates it most satisfactorily fulfills its function and few there are among its vistors who fail to appreciate the beauty of the place and the charm of its hospitality.

INN AT LA VENTA, CALIFORNIA. PIERPONT DAVIS, ARCHITECT
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·EDITORIAL·

The Apprentice Problem

Shortage of men in the building trades affects costs, time and quality. Labor has been criticized for holding down the number of apprentices. Many suggestions have been made, and in some cities both private and public trade classes have been established. But it takes more than a course of theoretical instruction to make an efficient craftsman.

The proposal is made in a recent trade journal that the American Institute of Architects—which, indeed, should be vitally interested in the proper training of craftsmen—outline a practical field training plan for apprentices to be called "the Institute Plan," and to request every architect to include in his specifications the following clause, "the contractor and each sub-contractor shall employ the maximum number of apprentices permissible under the trade regulations. The said apprentices to be trained under the Institute Plan."

This suggestion may not cover the whole question, for according to Mr. Gompers the young man of today wishes a white-collar job and it is contrary to American principles to force any particular calling upon a man against his will. However, it is worth considering by the profession. These trades furnish an honorable and (now) lucrative livelihood; the more publicity for these facts the better.

* * *

Praise For California

In the last Journal of the A. I. A., a tribute was paid to the noteworthy success attained by the Southern California Chapter.

Besides maintaining a healthy internal organization, which is manifested by active participation in chapter activities, much has been done in the line of public service. Annual Honor Awards are made, for merit in different types of structures, to architects, owners, and contractors. The interest aroused by these awards, both locally and outside the community, has been of greater moment than the pride of the prize-winners; but the stimulus to the profession is certainly valuable.

Large annual architectural exhibits have been held, attended by many thousands who spent hours studying plans and photographs.

Chapter committees have devoted much time to preparing suggestions for the improvement of various parts of the local building ordinances.

The Chapter has encouraged and assisted the progress of junior draughtsmen and architectural students. And it has vigorously pursued a policy of general public education as to what constitutes good architecture and architectural service.

It is pleasant to repeat that the excellent record of the Southern California Chapter has received this well-deserved recognition in the official organ of the Institute.

* * *

The Legion of Honor Memorial

Our December issue will be a special number which will contain very complete descriptions and illustrations of the new Legion of Honor Memorial in Lincoln Park, San Francisco, built and presented to the city by the late Mr. A. B. Spreckels and Mrs. Alma de Bretteville Spreckels. Unique in its purpose, its setting, its character and the sentiment connected with its creation, this building deserves especial and sympathetic illustration.

* * *

The Willis Polk Memorial

Two large meetings of his fellow-craftsmen have been held, to consider plans for a memorial to the art and personality of Willis Polk. After the expression of many points of view, it was decided to authorize the committee on design and finance, first: to install in the California School of Fine Arts, as a temporary memorial, the Corinthian doorway which formerly stood in Mr. Polk's office, and within this a plain pedestal supporting a plaster model of his design for the Crocker Building Tower; second, to collect voluntary subscriptions up to $10.00 each, and make announcement to that effect among the crafts interested; and third, to design a permanent memorial at whatever time plans for the new, permanent building for the School of Fine Arts take shape.

This decision will allow a year or more for arriving at a final design, and the committee will be open to suggestion, preferrably in sketch form. It was felt that just the right idea to express both the soaring imagination of Willis Polk, and the beauty of his executed life work, had not yet been suggested.

The committee consists of Arthur Brown, chairman; Bernard Maybeck, Ernest Coxhead, Edgar Walters and E. Spencer Macky, Secretary, California School of Fine Arts, San Francisco.

Detail of House, Auburndale, Mass. Henry J. F. Ludeman and C. V. Snedeker, Architects

IT IS evident that the builders of this house loved brick as a material and brickwork as an art. The fine chimney breast and the chimney tops, the timber work, with the varied brick paneling and the general field of the English Cross bond present an ideal picture of how a brick house should be built.

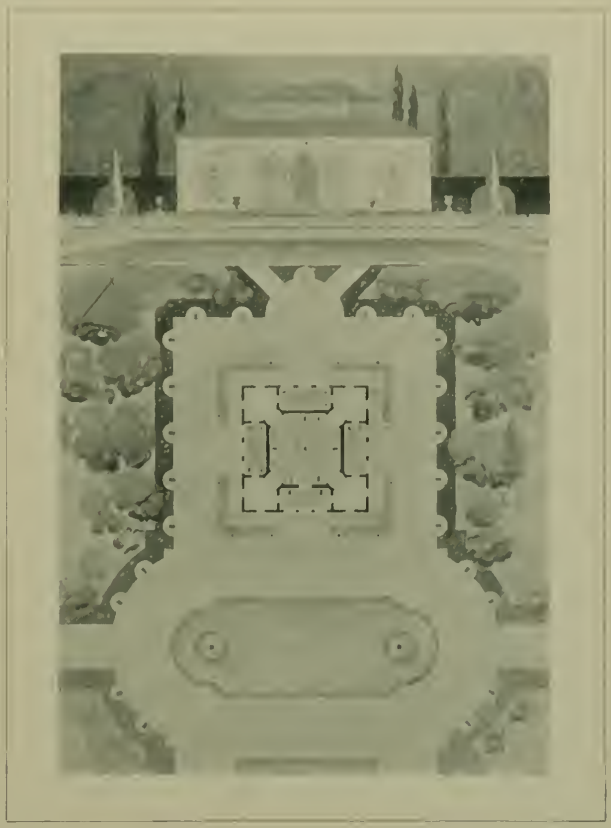
In our "Architectural Details in Brickwork" we show more than a hundred halftone plates of artistic brick subjects. The collection, issued in three series, ready for filing, will be sent to any architect requesting it on his office stationery. Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

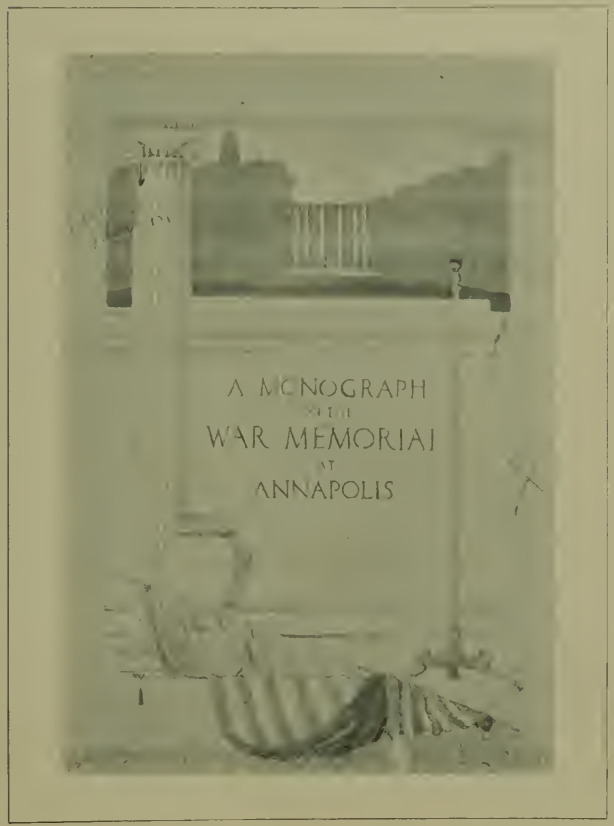
SAN FRANCISCO ARCHITECTURAL CLUB

AS STATED in the constitution of the San Francisco Architectural Club, the object of this Association shall be the study and promotion of Architecture and the skilled Arts, and to bring into social relation those interested in this subject. Though unquestionably a social institution where entertainment and recreation occupy important places, it has also acquired for itself a reputation as an educational institution; it is with this phase of the club's activities that this article is chiefly concerned.

The education of the student draftsman, or more particularly assisting him to secure for himself an architectural education, has long been one of the high ideals of San Francisco Architectural Club. Perhaps the surest way of helping him on in his education is to keep alive in the individual a constant desire for knowledge, thus causing the incentive to study to come from within. Association and acquaintance with older and more experienced men, and access and reference to the club's excellent architectural library, and numerous current architectural periodicals, create a desire for greater knowledge, while the system of classes provides a means for systematic study.

To young architectural draftsmen employed in architectural offices, whose circumstances do not permit a course of study at one of the recognized schools of architecture, the Club presents the only means of following





an organized course of study in Architectural Design. It points with pride to many men who, having taken advantage of the opportunities in the past, have continued onward and are now among the ablest in their profession.

The educational work of the Club is centered in the Atelier. Here greatest emphasis is placed on the study of Architectural Design. The San Francisco Architectural Club is the western headquarters of the Society Beaux Arts architects who sponsor the Beaux Arts Institute of Design, and the method of study outlined by the latter is followed in the Atelier. Anyone interested in Architecture may register for this course without extensive previous training, a knowledge of the Five Orders of Architecture being all that is required. Students are segregated into various classes and programs are issued to them at appointed times. The programs of the lowest grade outline exercises in the use of Architectural Elements. Those of the next grade are studies of simple problems in plan and elevation; and progress of the highest grade outline large plan projects and grand composition. A similar method of study is followed in each class. At apponited times programs are issued and the student is required to make an esquisse (a sketch) which represents his solution of the particular problem. This esquisse must be made without reference to documents, and completed within nine hours. The original esquisse is kept and later exhibited for judgment with the final drawing. A copy is given the student and he is then allowed from six to eight weeks to study the problem thoroughly and make his Render (or finished) drawing. In doing this, he is ex-

pected to make free use of architectural documents, and thus acquire an architectural vocabulary. Here the Club's excellent architectural library is a most valuable asset. From time to time during this period, he presents his studies to a patron for criticism and advice. The patrons usually are men who have studied at the Ecole des Beaux Arts in Paris and are now actively engaged in the practice of their profession. The final drawings are sent to New York, where they are judged together with others from all parts of the country, and awarded credits according to their merit.

The above describes the most important part of the course; to complete it, other types of problems must also be taken, and on completion a certificate of proficiency in Architectural Design is issued to the student.

In addition to credit toward the final certificate, many special prizes are offered in these competitions. The greatest and most coveted of these prizes is the annual Paris Prize of the Society of Beaux Arts Architects, won in 1919 by a member of the San Francisco Architectural Club Atelier. The winner of the prize receives a payment of $3000, distributed over a period of two and one-half years, and is authorized by special decree to follow the lectures and take part in the competitions of the First Class in the department of architecture at the Ecole Nationale et Speciale des Beaux Arts in Paris.

The Architectural League of the Pacific Coast encourages participation in the Beaux Arts Society competition-and in the past has conducted an annual travelling scholarship competition with a prize of $1000 to the winner. Interest in this scholarship is being revived, and it is expected that in the near future, these competitions will again be held and the annual prize awarded.

The San Francisco Architectural Club also offers book prizes of $5 and $10 each for the best solutions in each of the regular competitions. During the season 1923-24, book prizes aggregating $50 were awarded. In addition, an annual book prize of $25 is offered by a local book dealer for the best work of the season.

Classes in other branches of Architectural education are also conducted by the Club whenever the number of students is sufficient to assure their success.

* * *

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Pacific Coast Architect & The Building Review, published monthly at San Francisco, Calif., for October 1, 1924

State of California, County of San Francisco, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry F. Collier, who, having been duly sworn according to law, desposes and says that he is the Publisher of the Pacific Coast Architect & The Building Review, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit

1. That the names and addresses of the publisher, editor, managing editor, and business managers are

Publisher, Harry F. Collier, San Francisco, Editor, Harris Allen, Oakland; Managing Editor, none. Business Manager, Harry F. Collier, San Francisco.

2. That the owner is: If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.

Harry F. Collier, 345 Battery Street, San Francisco, California

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

HARRY F. COLLIER, Publisher.

Sworn to and subscribed before me this 29th day of September, 1924

(Seal)

JULIA W. CRUM,

(My commission expires June 29, 1926.)

(Continued from page 6)

nature than a studied architectural scheme.

The floors of stock and storage buildings were formed by the natural soil, while those of the living sections were generally made of flat stone or tile laid upon the earth. The second floor was supported by timbers in most cases left in the round and only occasionally hewn to the square. These timbers were approximately six to eight inches in diameter and spaced about three feet centers. The floor of the second floor chambers, which was of roughly sawn boards, was laid directly upon these timbers and formed the ceiling of the lower room. In some instances a tile floor was laid over this wood floor, the tiles being bedded in mortar in the usual manner.

In many of these old houses the stair to the second floor was from the outside; when this feature is introduced it always produces a pleasing note in the design, if one may call it design, of the exterior. These stairs are in all cases of stone and form an integral part of the wall of the building. Frequently a rough wooden trellis is constructed over the stair and landing, and the vine which is ever present in this locality serves the dual purpose of utility and beauty.

Windows are fitted with sash that in all cases swing in, which is in marked contrast with English casements which swing out, and in many examples these windows are fitted with board shutters painted in soft blues or greens, which add a very delightful colour note to the scene as they are swung back against the wall with its subdued tones of pink and grey.

The doors are generally of very simple construction, being constructed of two thicknesses placed at right angles to each other, the outer placed vertically and the inner in an horizontal position, the two layers being nailed together with iron nails which are clinched. Plain hand-forged strap hinges extending across the face of the door are commonly used. And the latch, also hand-forged, is equally plain.

While mass and line are the dominating features in all design, still colour and texture are hardly of secondary importance, and this factor of colour and texture applies very strongly in connection with the roofing of the farm buildings of Provence.

After making a study of old English roofs, one is impressed with many marked differences, both in construction and texture, but more, perhaps, in colour.

As to construction, the roofs in Provence are in most cases made at about one-third pitch or even flatter. In place of rafters extending from the wall plate to ridge, heavy timbers in the form of purlins, running parallel with the wall, are used. These purlins are placed about three feet centers and the roof boarding is laid upon them.

The tile in section is in the form of a segment of a circle and measures about eight inches in width at the butt, with a crown of two and three-quarter inches, and tapers to six inches in width at the top with a crown of two and a half inches. The length is approximately eighteen inches and the thickness one-half inch. Variations in these dimensions occur, depending upon the locality. The measurements given are, however, quite typical of most sections. In one area tiles were found that in section were similar to the end of an ellipse and about seven inches in width at the butt. These tiles produced a very pleasing texture to the roof, the lines of the tile being accented by the sharpness of the curve.

In laying this tile the bottom tiles were laid upon the roof boarding, being bedded in mortar and sometimes in clay. The cover tiles were then laid over the bottom tiles, inter-locking with them in the regular method employed in the laying of Spanish tile. No nails or pins were used in this work, the tiles retaining their position by their own weight.

Ridges and hips, which occasionally occur, were finished by laying of one course of tile in the usual manner, and as the tiles are tapered from end to end they were always lapped. This is in marked contrast to English work where, when a ridge is finished out with a half round tile, the ends are butted and the tile bedded in cement. The tiles in this case being of the same dimensions at both ends are never lapped.

The butt line of the tiles varies more or less, the work being done by eye without the assistance of a stretched line. At the eave line the same variation occurs as one notices in the general line of the butts.

The texture of the roof is more or less controlled by its structure and the form of the tile used, and shows very marked variation from English roofs where flat shingle tile are employed. Also in English construction the rafter is used in place of the purlin, and as, one will note, the sagging between the rafters of the cross pieces to which the tile are fastened brings the line of the rafter more or less into evidence, producing an effect that is characteristic of nearly all old English roofs, while this feature is entirely lacking in the work in Provence. However, the difference in form of the tiles exerts the greatest influence in determining the general texture of the roof surface.

In old tile roofs in England our attention is always attracted to the soft yet glowing tone of old rose that seems to dominate all other colours that may occur in conjunction with it, the yellow of the stone crop or the green of the moss, and this colour comes from the surface of these old tiles that have stood the weather of centuries. In breaking one of these tiles you will find that this same colour extends practically through the tile. On the other hand the roofs in Provence possess a wonderful quality of grey tinged with rose and you will find upon close examination that the tiles were originally of a red colour but have faded out through the passing of the years, as is clearly indicated when an old tile is broken and examined, the center and inner face showing red while the exposed face is of a grayish rose. These old roofs were generally covered by lichens of grey, yellow and green holding very close to the surface of the tile, while in England moss and stone crop growing to a thickness of an inch or more, produces a very different effect, both in texture and colour.

Another interesting use to which the same tile as used upon the roof, is employed, is in the treatment of the cornice. When the wall has reached the necessary height for the building of the cornice a row of roofing tiles is laid on top. These tiles project beyond the face of the wall from two inches to six inches, and are laid with the crown of the tile up. On top of this course of tile another course is laid breaking joints with those below and projecting from the face of the lower tile in the same manner that the first course projects from the wall. These tile courses vary in number in different examples, from two to as many as six or eight courses. In a very few cases a bed course of flat tiles is laid upon each course of curved tiles before the next course is put in place. A similar treatment was used in the finish of the gables in some instances, but only one course of tile was employed. This method of forming a cornice by the use of tile produces very interesting play in light and shade, and is one that could be used to very good advantage when there is an abundance of strong sunlight.

Due to changes in economic conditions many of these old farm houses have been abandoned and are falling rapidly into decay. And very often one will see a large group of buildings which at one time had been a prosperous farm, roofless and with walls badly cracked or fallen, and yet in their ruined state still possessing a quiet charm and dignity.

One cannot help but experience a feeling of regret in looking at these structures and observing their decay. And the thought will often recur to one in journeying about the country of the untold value that this old work could be to America in suggestion as to mass, line, texture and colour, if it were only possible to transport them to our shore.

Aix-en Provence, February, 1924.

WHITE BEAR CHINA SHOWER HEAD COMBINATION—FIG. 21

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MONTHLY BUILDING SURVEY

BY R. GILES, OF S. W. STRAUS & CO.

CALIFORNIA cities as a whole, and those of Arizona, showed strong activity in building during September, although those of the Northwest and the Inter-Mountain States, with few exceptions, report seasonal reductions. This is shown by analysis of the figures shown in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co.

Official building permit figures from 77 cities of the seven Pacific Coast States are comprised in this survey, showing a grand total of $40,760,719 in building permits issued during September. This figure is 3 percent less than the total for August but 3 percent greater than that of last September.

In California, however, 55 cities, reporting a total of $34,137,986, show a 2 percent gain over August, and a 4 percent gain over last September. Eliminating the dominant influence of the Los Angeles figures, 38 percent of the whole, the other 54 California cities show a 9 per cent gain over August, and a 13 percent gain over last September.

Los Angeles, reporting $13,090,467 for September, shows reductions of 4 percent from the August total, and of 8 percent from that of last September, but a 27 percent gain over that of September, 1922. In the Los Angeles metropolitan area, 13 municipalities, with a September total of $16,724,781, show a 5 percent reduction from August, an 11 percent reduction from last September, but a 26 percent gain over September, 1922.

San Francisco reports a September total of $5,671,784, the highest monthly record in three years with the exception of August, 1922. It shows a 40 percent gain over August of this year, a 95 percent gain over last September and a 92 percent gain over September of 1922. In the San Francisco Bay metropolitan area, 13 municipalities, report $10,128,813 for September, which is 11 percent over August, 50 percent over last September, and 68 percent over September of 1922.

The accompanying table gives the September building permits for twenty leading cities of the Pacific Coast and shows by percentages, plus or minus, the relation these figures bear to comparative previous records of these cities.

	Building Permits Issued in September		Percentage of + (gain) or − (loss)		
	Number	Cost	Aug. '24 to Sept. '24 %	Sept. '23 to Sept. '24 %	Sept. '22 to Sept. '24 %
Los Angeles	4,553	$13,090,467	− 4	− 8	+ 27
San Francisco	918	5,671,784	+ 40	+ 95	+ 92
Seattle	1,020	1,439,970	− 31	+ 2	+ 6
Portland	1,558	2,548,575	− 19	+ 7	+ 66
Oakland	1,211	2,502,144	− 17	+ 16	+ 39
Tacoma	363	546,860	− 29	+ 7	+ 72
Salt Lake City	137	445,525	− 12	+153	+ 34
Long Beach	471	2,368,746	+126	+ 68	+ 79
Spokane	212	203,724	+ 10	+ 28	− 28
Sacramento	318	622,016	+ 24	+ 44	+ 83
San Diego	642	985,567	− 39	− 24	+ 14
Fresno	142	147,417	− 1	− 50	− 47
Berkeley	426	805,809	− 10	+ 5	+ 70
Pasadena	320	923,899	− 29	− 12	+ 17
Stockton	127	231,798	− 37	− 26	+ 55
Glendale	246	781,687	+ 13	+ 18	+ 20
San Jose	96	721,990	+141	+290	+464
Ogden	33	110,300	− 2	− 58	+128
Phoenix	99	214,016	+ 1	+ 66	+172
Everett	170	79,484	−501	+ 48	+141

Ornamental Iron Stair Case, California State Life Building, Sacramento, Calif. George C. Sellon and Company, Architects

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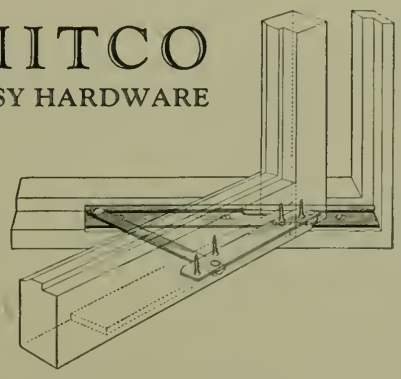

CASEMENT WHITCO HARDWARE

ONE SIZE FITS ALL SASH. WHITCO IS IDEAL FOR TRANSOMS

The detail above shows the application of WHITCO to the bottom of a casement sash swinging out and to the left, a similar one at the top.

Turn the page sidewise and you will see its application to a transom, swinging in from the top or out from the bottom. Could anything be simpler or better?

In specifying, just say "WHITCO." In ordering, just count the sash. No special sash or frame detail is required. No special finish need be considered, as WHITCO is entirely concealed.

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PUBLIC ARCHITECTURE IN FLORIDA

ESTABLISHING a record equalled by few cities in the United States having populations the same as Lakeland's, 18,000, citizens of this Florida city have just voted to bond in the sum of $1,069,000 for civic improvements. The bond issue which just passed, carrying by a majority of more than six to one, will give Lakeland some of the most beautiful municipal buildings to be found anywhere in the South, and the most beautiful in Florida, leading architects declare.

Plans of the new buildings to be erected were drawn by Architect Franklin O. Adams, Jr., of Tampa, Florida. The City of Lakeland announced that a contest would be held between a select number of Florida architects, the best drawings of the public buildings to be accepted and the prize money awarded in the event that the bond issue carried. The work of the Tampa architect, beautiful in every detail, was selected as the most appropriate in the contest held long before the voting of the bond issue.

Lakeland, located in the hills of Polk County, Florida, the richest country per capita in America, and the largest citrus producing county in the world, has more than doubled its resident population since the census of 1920.

Work on the various projects will start within a very short time.

* * *

A SURVEY *of the* OFFICE BUILDING WINDOW PROBLEM

[CONCLUDED FROM THE OCTOBER ISSUE]

Stability. Since there is no device for holding these windows open except by friction of the operating fixtures, they often slam shut in a wind, sometimes with sufficient force to break the glass. Although they can be adjusted to work stiffly, this interferes with convenient operation and cleaning, and even then, the windows tend to work shut through vibration.

Strength and Rigidity. The character of the operating fixtures is such as to permit considerable side sway to the sash when opened, causing undue wear on the pivots and increasing the danger of falling out of the frame.

Weathering. The same objections from a weathering standpoint hold for this type as for the casement window.

Ventilation. Is not considered to be as good as for the transomed casement.

6. *Vertical Reversible Windows:*

This window would correspond in all details, except operating fixtures, with the hinged double casement.

(a) *Advantages: Cleaning*. Cleaning operations are somewhat safer and more convenient than for the hinged casement, since both sides of the sash can be reached equally well from the interior.

Operation. Although there is no advantage over the hinged casement window in this respect, the convenience of operation is considerably greater than for the double-hung type.

Stability. The difficulties encountered in the horizontal reversible window do not seem to apply in this case, since there is no tendency for the window to close by gravity.

Ventilation. Same as casement window.

Appearance. Same as casement window.

(b) *Disadvantages: Cost*. The cost is somewhat higher than other types, constructed of the same quality of material and workmanship.

Maintenance. The same objections apply in this regard as for the horizontal reversible window, although somewhat less trouble is experienced in this case.

Miscellaneous. The inherent disadvantages of complex operating fixtures, difficulties in obtaining accurate adjustment in installation, and expensive finished hardware are other objections common to a window of this type.

VIII. CONCLUSIONS

A consideration of the various merits of different types of window discussed in Sections V and VI, with particular attention to the special problems peculiar to the new building seem to indicate that the most suitable selection would lie between a simple counterweighted double-hung window, either of wood or metal, and a hinged metal double casement with transom. For general utility and satisfaction these two types outclass all others. The simplicity and well established reliability of the double-hung window combined with relatively low cost are very strong points in its favor. The fact that this window is particularly adapted to wood construction is also a most important economical consideration, and if a wooden window is decided upon, the double-hung type is undoubtedly the most desirable choice.

A metal window can scarcely be justified economically for this building. However, balancing the consideration of first cost, is the fact that a metal window carries the important advantages of increased durability and longer life, reliability of operation, greater strength, and lower maintenance costs.

If metal construction is decided upon, the hinged casement should be given careful consideration, in comparison with the double-hung window. The casement type seems to most nearly fulfill all the requirements peculiar to our particular building. It combines ease and safety in cleaning with convenience in operation, affords the best solution of the ventilating difficulties in view of the exposure to strong west winds, and will prove practically as effective in the elimination of noise and protection against the leakage of air and dust as any other type.

Various San Francisco office buildings were inspected where different classes of installations could be examined and windows were discussed in detail with the managers. The data secured was valuable in making up this report.

After a careful consideration of the above report the Reversible Casement with Reversible Transom, made entirely of steel, was purchased. This window was found to cover most of the requirements enumerated in Section I, was economical for first cost, and indications are the maintenance will be especially low.

"that government of the people, by the people, for the people, shall not perish from the earth."

The United States government, being founded on policies of permanence, it is only natural that RAYMOND GRANITE should have been selected for the San Francisco Postoffice building. For only from RAYMOND GRANITE could have been constructed an edifice so obviously permanent, solid and lasting in appearance.

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Exchange Building, Portland
Alex S. Sims, B-100 Bransford, Salt Lake City, Utah

A RECORD of most satisfactory growth is displayed by the Built-in Fixture Company of Berkeley, which held its annual meeting the past month.

The company manufactures about fifty different articles of built-in furniture, including folding wall tables, folding wall seats, ironing boards, cupboard, medicine closets and a number of special combination fixtures. All of the devices are standardized in manufacture as well as installation and are interchangeable so that they can be arranged in assemblies, much after the fashion of sectional bookcases.

Starting with monthly sales of $1300 in 1920, the business has grown with ever-increasing rapidity, the sales for the year ending July 31, totaling $150,981.

The company employs forty-five people and has over $100,000 capital in use. Dealers are maintained in California, Oregon, Washington, Idaho, Utah, Texas, Arizona, Colorado, Hawaii, Mexico, Wyoming, Georgia, Ohio and Alabama. During the past month two carloads of Peerless fixtures were shipped to a dealer in Connecticut.

Fowler Union High School, Fowler, California. Allison & Allison, Architects

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Peerless Table Cabinet, the central unit of a Peerless Breakfast Nook

Little Details that make the job

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PEERLESS
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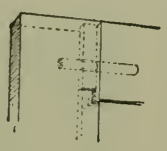
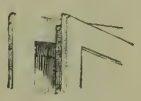
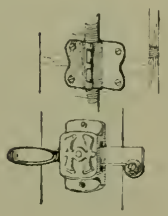
he is getting a *better* result at actually *less* cost than if he built cabinets, wall tables and similar fixtures on the job.



Peerless parts are doweled and glued together.



All Peerless doors have lip fronts.



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SAVE MONEY—KEEP ON BUILDING

"Construction is the balance wheel of American industry," says Secretary of Commerce Hoover in a foreword to the recently-issued report on Seasonal Operation in the Construction Industries, made by a committee of the President's Conference on Unemployment. "The ebb and flow in the demand for construction, seasonally and between different years, to a large degree affect our economic stability."

Then, summarizing the findings and recommendations of the committee, he states:

"Bad weather is not the principal cause of seasonal idleness. Customs which became fixed when builders had not yet learned how to cope with adverse weather conditions have not been changed to meet improvements in building materials, the development of new equipment, and innovations in management methods. For most types of construction it now is possible to build the year round in all parts of the United States."

Secretary Hoover and the committee charge materials manufacturers and dealers, as well as all other elements in the building situation, with the responsibility of educating potential builders to the fact that they *can* advantageously build in cold weather and as to *how* they can do so. The Department of Commerce thus lays the foundation for a movement to "keep on building."

Data assembled by the U. S. Gypsum Company last year show that building costs in winter are materially less than those in summer. Completion is quicker. Materials are cheaper during the "off season." Labor is more efficient, easier to find and less exacting as to wages. Contractors who employ men the year-round are not confronted with demands for bonuses and extra wages such as are demanded during peak-seasons, when the industry is working on an eight-months-out-of-twelve basis. Modern equipment makes it possible to maintain the proper temperatures in buildings under construction at lower cost than previously was necessary.

In this survey, reports were obtained on one building costing $750,000, on which a saving of $87,710 was made by winter construction. Brick-layers, who during the previous summer were being paid $14, $16, and even $20 a day worked on this job at $10, and their efficiency was found to be 18 percent greater than in hot weather. The brick-work cost a total of $28,150. Had it been done during the peak period of the preceding summer, it would have cost $5,630. Saving on other labor amounted to $25,680, and $16,030 was saved on materials as compared with what they would have cost in the summer.

Another contractor estimates that protection of concrete in winter cost him 5 percent of the contract, but this this was more than offset by economies in labor-costs.

Similar economies are possible through the use of gypsum building materials. Many of them are factory-cast and consequently are unaffected by temperature, and those that are not cast set into their initial hardness more quickly than other materials. Sheetrock wall-board is one of the cast materials and it makes winter-construction of small dwellings possible. For this reason it has been used in many housing projects which had to be completed in winter. Besides being unaffected by cold, this material has the advantage of coming in large units, which speeds up installation and effects economy in labor-cost.

In analyzing conditions affecting plastering, one of the principal dangers is that the keys which form the mechanical bond between the plaster and wood lath are likely to freeze before they set and so fail to function as a clinch. Even where steam-coils or salamanders are installed, there is the danger that, while the plaster on the inside may set, the keys will freeze.

For this reason the company has perfected Gyplath, a fire-proof substitute for wood lath, which entirely eliminates the keys and makes it possible for the plasterer to work on a solid background of insulating material which keeps the cold out until the plaster on the walls and ceilings has entirely set.

The advantage of using gypsum plaster is that it sets in a few minutes and attains virtually its full strength within 24 hours. So it is not necessary to maintain heat in a gypsum-plastered room more than one day. Furthermore, the use of gypsum wood fibre plaster obviates the necessity of using sand which, when it is damp and frozen, causes delays and difficulties in plastering.

All gypsum fireproofing, tile and poured constructions can be carried on in winter with a minimum of additional expense. Structural gypsum generates sufficient heat in the mixture to keep it from freezing during the few minutes required for it to get its initial set.

Use of such materials as these will, as Secretary Hoover points out, mean an improvement of labor and other conditions in the building industry and a material scaling down of the congestion and expense of the nation's annual building program.

* * *

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How much granite does it take to fill a million dollar contract for the granite work on a modern building?

Ten thousand tons of granite, or five hundred carloads—that's the amount which will be used by the Raymond Granite Company of San Francisco on the new Los Angeles County Hall of Justice. Contract for the work has just been awarded to the firm, it has been announced by officials.

Every bit of granite will be quarried in California, at the Knowles' Quarry in Madera County, the largest granite quarry in the West.

That Los Angeles is far from being in the devastated financial condition generally believed is evidenced by the construction program, financial leaders declare.

The new building will cost $4,000,000 and will be completed December 1st, 1925, according to the contractors' schedule.

The purchase of the granite in California, from a California concern, has been widely commended by contractors throughout the State, who have long declared that California quarried granite is actually superior to the Vermont product.

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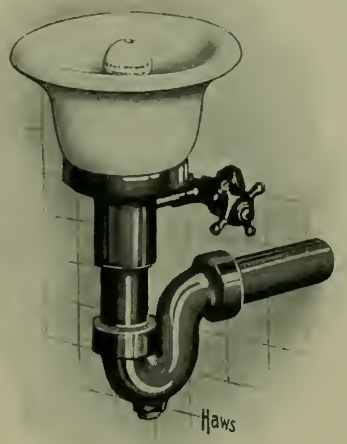

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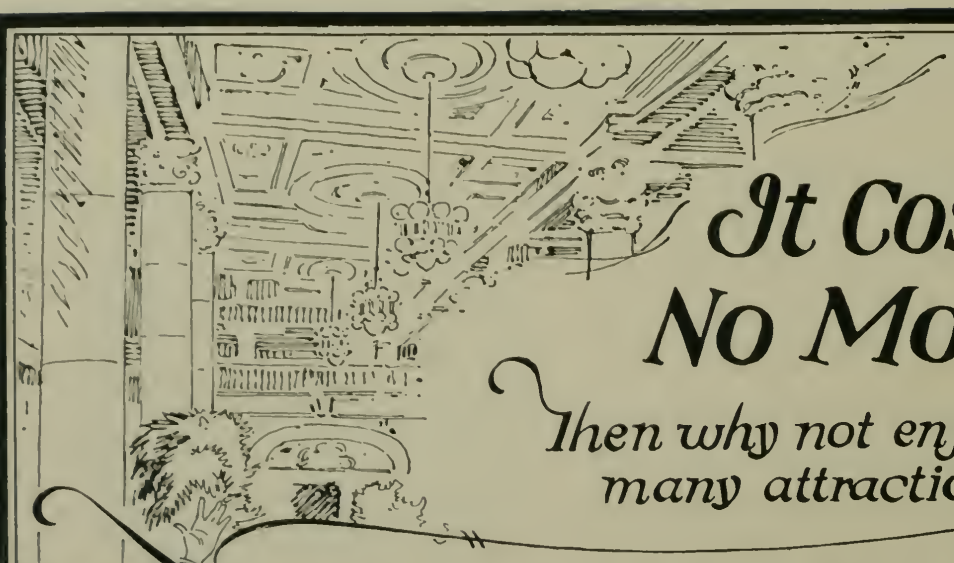

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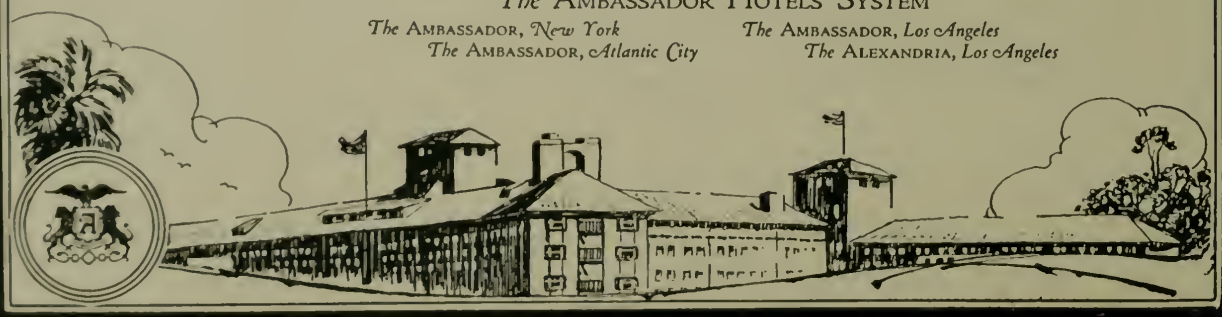

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WITH WHICH IS INCORPORATED THE BUILDING REVIEW

VOLUME · XXVI · DECEMBER · 1924 · NUMBER · SIX

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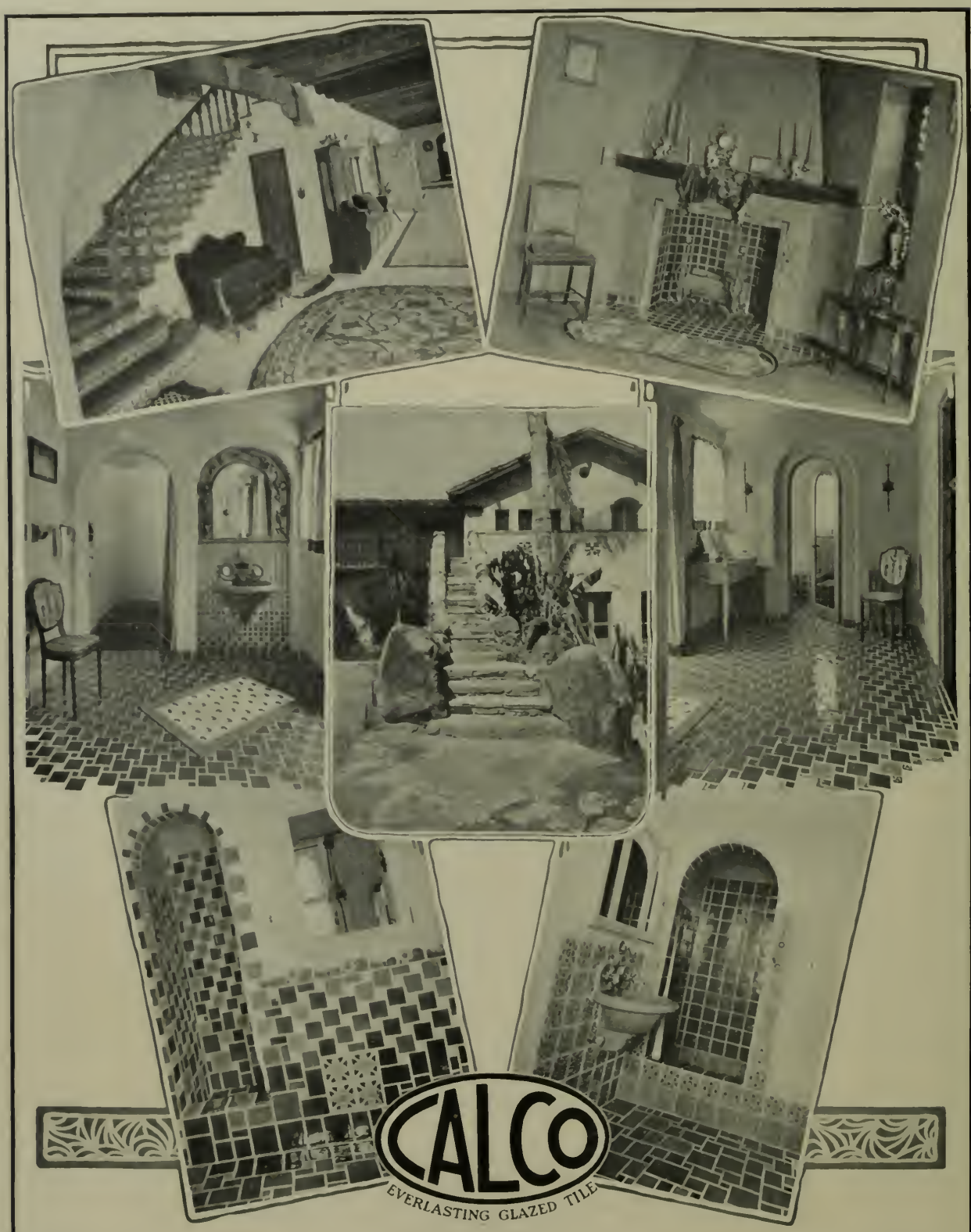

ROY SELDON PRICE, ARCHITECT

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VOLUME XXVI SAN FRANCISCO · DECEMBER · 1924 NUMBER SIX

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PUBLISHED BY WESTERN STATES PUBLISHING CORPORATION

HARRIS ALLEN, A.I.A., EDITOR CHARLES W. MEIGHAN, GENERAL MANAGER

NED BRYDONE-JACK, ADVERTISING MANAGER

Address all communications to Business Office, 133 Kearny Street, San Francisco. Telephone Garfield 5121. Price, mailed flat to any address in United States, Mexico or Cuba, $3.50 a year; single copies, 35c; to Canada, $4.00 a year; foreign countries, $4.50 a year. Entered at the Post Office in San Francisco as second-class matter

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CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

AN ADVANCE IN MUSEUM DESIGN

[BY CHARLES W. MEIGHAN]

ELIMINATION of museum fatigue, illumination, acoustics, heating and ventilating and many other problems were solved in a truly modern way in the design and construction of the California Palace of The Legion of Honor, formally dedicated on Armistice Day in Lincoln Park, San Francisco.

Preliminary to the planning of the building, Mr. George A. Applegarth, the architect, made inspections of all the American museums, as well as a careful study of the plans of museums of importance in the Old World, so that the noble edifice may well be said to be "the last word" in museum construction. For that reason, if no other, THE PACIFIC COAST ARCHITECT presents in the pages of this number, a selection of working plans of the architect, together with a group of plates which portray the manner in which the numerous special problems were met and solved.

In a setting more dramatic than the Taj Mahal and just as beautiful, the California Palace of The Legion of Honor is situated on the highest point in Lincoln Park, overlooking the ocean and the Golden Gate, surrounded by terraced gardens and with an inspiring approach.

The style of the monument is French Renaissance of the period of Louis XVI. This lends itself well to the quiet dignified treatment of museums. Most of the museums of Europe have been old palaces and civic buildings made over, but in America each new museum has been an entirely new creation carefully studied for the purpose of perfecting it in every detail of plan and equipment. So, in the execution of this work, we find an unusual combination of the artistic beauty of other ages with the practical utility of the advanced, modern construction of our day.

ELIMINATION OF MUSEUM FATIGUE

In former museums, little has been done to relieve or eliminate the greatest bane of all museum directors—museum fatigue. But here the architect has given great thought to the problem, with the result that seats have been provided in all galleries at proper distances from the walls so that visitors may stop and rest as often as the desire overtakes them.

Concentration of light on the picture plane and elimination of glare by the most modern lighting methods eliminates the usual eye-strain. This welcome relief is still further assured in the treatment of the flooring. Oak laid in herring-bone pattern, and stained very dark, prevents reflection to the eyes of visitors or to the glass on the pictures. The floors, too, have a special finish, giving a grip to the shoes which eliminates another source of museum fatigue, that caused by constant slipping on polished wax floors.

Still further carrying out the reduction of fatigue to a minimum, two gardens have been placed on the circuit of the galleries, with fountains, semi-tropical plants and flowers, among which are placed examples of architectural sculpture. These garden courts will also serve as places of rest.

A tea room is provided on the terrace floor where refreshments may be served for luncheon and tea and refreshments are to be served, also, in the garden adjoining the tea room.

REST COURT, CALIFORNIA PALACE OF THE LEGION OF HONOR

IDEAL ILLUMINATION

Perhaps the most important element in the presentation of works of art is illumination. For the various classes of exhibits, ideal natural illumination is provided here. All were given the type of lighting originally used by the artist in producing them.

For tapestries, there is clere-story lighting, as well as for certain sculptures. For paintings, top lighting at 45°, for the low relief bronzes, high side lighting and for architectural sculpture, the full overhead lighting of the garden courts.

For the evening exhibitions, the installation of the artificial illumination is unique. To insure that the exhibits will appear as well in the evening as in the day-time, artificial light is projected from concealed sources at the same angles as the natural illumination.

In all galleries, the picture plane will receive double intensity of light, thus concentrating immediate interest on these objects.

From a subdued light in the entrance lobby and vestibule, the illumination is graded up to a brilliant intensity in the grand galleries.

California sunlight by day and artificial flood-lighting by night, illuminate the massive walls of the exterior, thus typifying an ever-lasting beacon to the World War heroes to whom it is dedicated.

BALANCED HEATING PROVIDED

By a system of forced ventilation and concealed radiators, uniform temperature and humidity will be maintained night and day throughout the year, insuring the comfort of visitors and protecting art objects from shrinking and swelling through changes of temperature and humidity.

Every particle of dust is removed from the air before it enters the building by a system of washing familiar in modern theater and other ventilating systems.

A perfect balance for the heating load is afforded at all seasons by three low-pressure, oil-burning boilers. The flue from these boilers is carried by forced draft underground 100 feet from the building and turned up in a clump of trees to avoid smoke or fumes about the building. Boilers and all machinery are outside of the structure itself and underground, to avoid fire danger and eliminate noise and vibration within the building.

ELIMINATION OF DUST

Next to the fatigue problem, which here has been so successfully met and solved, the museum director's chief worry has been the elimination of dust on objects of art and the problem involved in its removal from delicate objects.

Unusual attention has been given to this problem by Mr. Applegarth, with the result [Continued on Page 37]

CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

EXTERIOR A TRIUMPH IN STUCCO

[BY E. F. HALLORAN, CONSULTING ENGINEER]

CAEN IMITATION STONE: It was desired that this building have the appearance of a caen stone building, and this necessitated a material of the delicate tone and texture of caen stone. Manti stone approaches this very closely, but experience has shown it will not stand the climatic conditions of San Francisco. An exhaustive study was made of the available materials, with the conclusions that to obtain the durability necessary to withstand the climatic conditions of this locality it would be necessary to go into the harder building stone, such as granite. This would have meant sacrificing the desired color scheme. Concrete was accepted as having the necessary durability and color possibilities.

With this in mind samples of Portland cement stucco were applied to the concrete walls for observation. In some of these samples crushed Manti stone and crushed travetine were used as an aggregate because of their color properties. Due to the fact that experience has shown that in San Francisco these stones break down for exterior use under the existing climatic conditions, they were discarded as aggregates. Samples were then made by using Portland cement, high grade Silica sand and ground Mineral Oxide as a coloring agent. Investigation showed that these materials properly combined and applied stood the exposure conditions to be considered, and the main part of the aggregate, namely Silica, was an element which is indestructible by weathering. Numerous samples were made up at the building and applied and closely observed for evidence of any craze cracking and hardness, and samples of these materials were tested in the laboratory and found satisfactory. This combination of materials was then decided upon for the finish coat, and it was decided that it should be machine mixed and delivered to the job in this condition so that the mixture would always be under absolute control. This was considered very important, due to the delicate tons of color desired.

BASE COAT

Part of the surfaces to which the base coat was to be applied were ordinary concrete walls. The majority of the area, however, consisted of hollow tile panel walls with concrete columns. It was desired to have a base coat which would have maximum strength and bonding

EXTERIOR
CALIFORNIA
PALACE OF THE
LEGION OF HONOR

quality, both to the tile and to the concrete, and a base coat that could be absolutely trued up for perfect alignment for all the wall surfaces and run work. A thorough investigation was made into this matter and it was decided to apply this base coat by means of the cement gun in preference to hand application. Investigation showed that Gunite properly applied had the quality of bonding to both tile and concrete to the extent that the bond was stronger than either of the materials it was applied against. Numerous tests were made of this, showing that the line of failure was back into the concrete surface, itself, instead of at the line of bond. It was also found that a leaner mixture could be applied by means of the gun, which mixture eliminated considerable shrinkage in setting.

Also, a very dense mass could be applied with practically all voids eliminated.

The mixture was uniform and under control at all times. Compared with hand plaster made with a mixture of the same aggregates the Gunite samples showed 25 percent more weight due to its greater density. A minimum amount of water could be used, giving increased strength to the base coat and further eliminating voids. Furthermore, the strength of Gunite applied in this manner is much greater than plaster applied in any other manner; in fact, exceeding that of ordinary concrete. A number of buildings have been finished for a number of years with this material and they were very carefully examined to determine the bond and the presence of cracks and were found very satisfactory. For this reason it was decided to apply this base coat by means of the cement gun.

ORNAMENTAL CAST WORK

It was desired to have the ornamental cast work possess the same quality of durability as the balance of the exterior finish. Sample castings were made up by means of the dry tamp process and samples were also made up from the wet pour process. At the end of twenty-eight days these were tested, both in the laboratory and by means of sand blast to determine their comparative hardness. It was found that the wet pour castings were highly superior in strength and hardness, evidently due to the fact that in the dry tamp castings sufficient water was not present to have the proper hydraulic action upon the cement, and to insure proper curing of same throughout the mass. Under sand blast the dry tamp castings in some places would show some hard spots on the surface and in other places would be very soft, particularly after the outer surface was eroded, showing that the proper setting action of the cement had not taken place throughout. This condition did not exist in the wet pour castings, which developed the strength and hardness of a very good grade of concrete.

APPLICATION—GUNITE BASE COAT

One thing insisted upon for the application of the base coat was a perfect alignment of all surfaces. As this building was to have the appearance of a stone building, this was absolutely essential. The method of procedure to obtain this alignment was as follows:

Wire grounds were placed to define the various units of the building. On the straight walls points were given at approximately 50-foot intervals set with a transit to insure the alignment of all pilasters, piers, plane surfaces and moulds. From these reference points the various features were located and the arrises and plane surfaces defined by fine wires, properly placed.

On the plain areas of hollow tile walls which were broken up by concrete columns, due to the combination of these two materials an additional precaution was taken to prevent contraction cracks, and an electrically welded 3x16 No. 10 gauge wire reinforcing mesh was placed horizontally over the concrete columns and the hollow tile curtain walls. This was fastened into place by stapling directly into the mortar joints of the hollow tile, thus forming, when finished, a reinforced gunite mass bonded to the main structure. No reinforcing mesh was considered necessary or used on the walls of the building, which were concrete. Any of the concrete walls which were inclined to be very slick were cleaned and scarified with a pneumatic gad at intervals.

The mixture used in the cement gun work was one part of Portland cement to 4½ parts of clean, sharp, well graded sand. This gunite coat was applied one inch in thickness on the tile portions of the building and one-half inch in thickness on the concrete surfaces. On the tile portions it was applied in two coats in order to have an equal suction for the application of the second coat so that there would be no possibility of the tile joints showing through to the finish color coat.

To properly true up this building it was necessary to apply from one inch to two inches in places to correct minor displacement of the forms which had occurred in placing the reinforced concrete work. When the Gunite base coat had been brought out flush with the main wires, this surface was rodded off with a steel straight edge to these ground wires, leaving a true and straight structure for the application of the color finish coat. With these true surfaces above and below on which to set the running strips, the run moulds were then brought to the same true line as the balance of the work. This Gunite base coat when rodded left a very true surface, but still mechanically rough, giving a fine opportunity for the finish coat to have an additional mechanical bond to it.

The columns in the Court of Honor were aligned with a transit, as it was necessary that the finished work on these columns should later meet the accuracy of the marble work of the plinths and of the floor tile. The center of alignment located, Gunite collars were shot on the

(Concluded on page 35)

A VISTA THROUGH THE GALLERIES, CALIFORNIA PALACE OF THE LEGION OF HONOR

PROSCENIUM ARCH IN THE THEATRE, CALIFORNIA PALACE OF THE LEGION OF HONOR. MUCH OF THE SUCCESS OF THIS RICH ARCHITECTURAL SETTING IS DUE TO ITS MELLOW COLOR AND VELVETY TEXTURE. IN THE FOYER A REMARKABLE EFFECT OF MARBLE WAS SECURED. THROUGHOUT THE MUSEUM THE EXTRAORDINARY CRAFTSMANSHIP IN PAINTING AND DECORATING FULFILLED ALL REQUIREMENTS.

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ABOVE—CENTRAL GALLERY. BELOW—TYPICAL GALLERY

CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO. GEORGE A. APPLEGARTH, ARCHITECT

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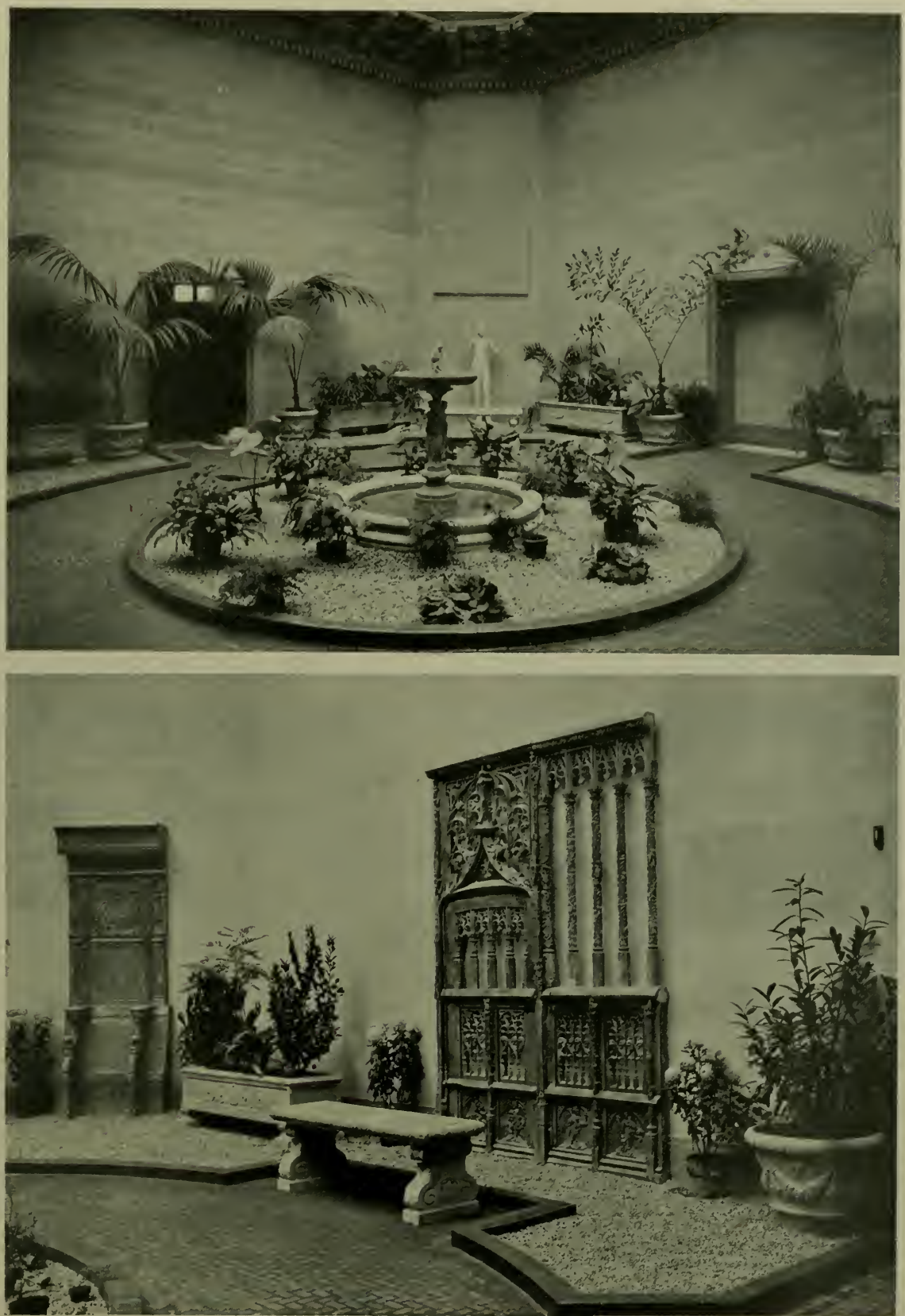

REST COURT—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

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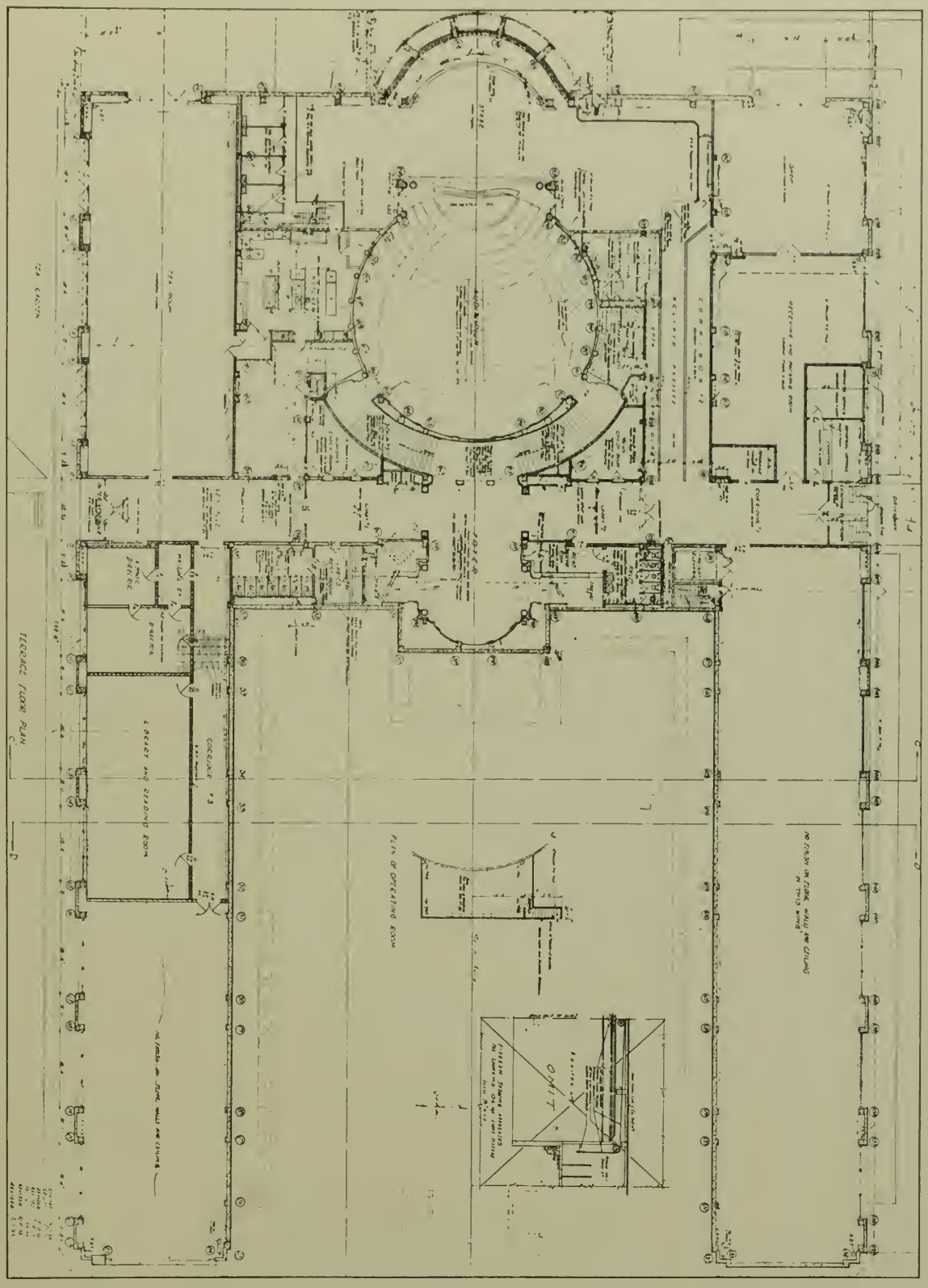
GALLERY FROM VESTIBULE—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

Photograph by Gabriel Moulin

BELMONT HIGH SCHOOL
Los Angeles, California

A new Face Brick—Belmont Rug from kilns of Los Angeles Pressed Brick Company.



BASEMENT PLAN—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

GRANT SCHOOL, WILTON PLACE AND HAROLD WAY, LOS ANGELES, CALIFORNIA
Jeffery & Schaefer, Architects. R. G. Blessing, Roofing Contractor J. A. Hill Construction Co., General Contractors.

Constructed of Simons Brick Co.'s Common Brick
Roofed With Simons Brick Co.'s Spanish Tile

• • •

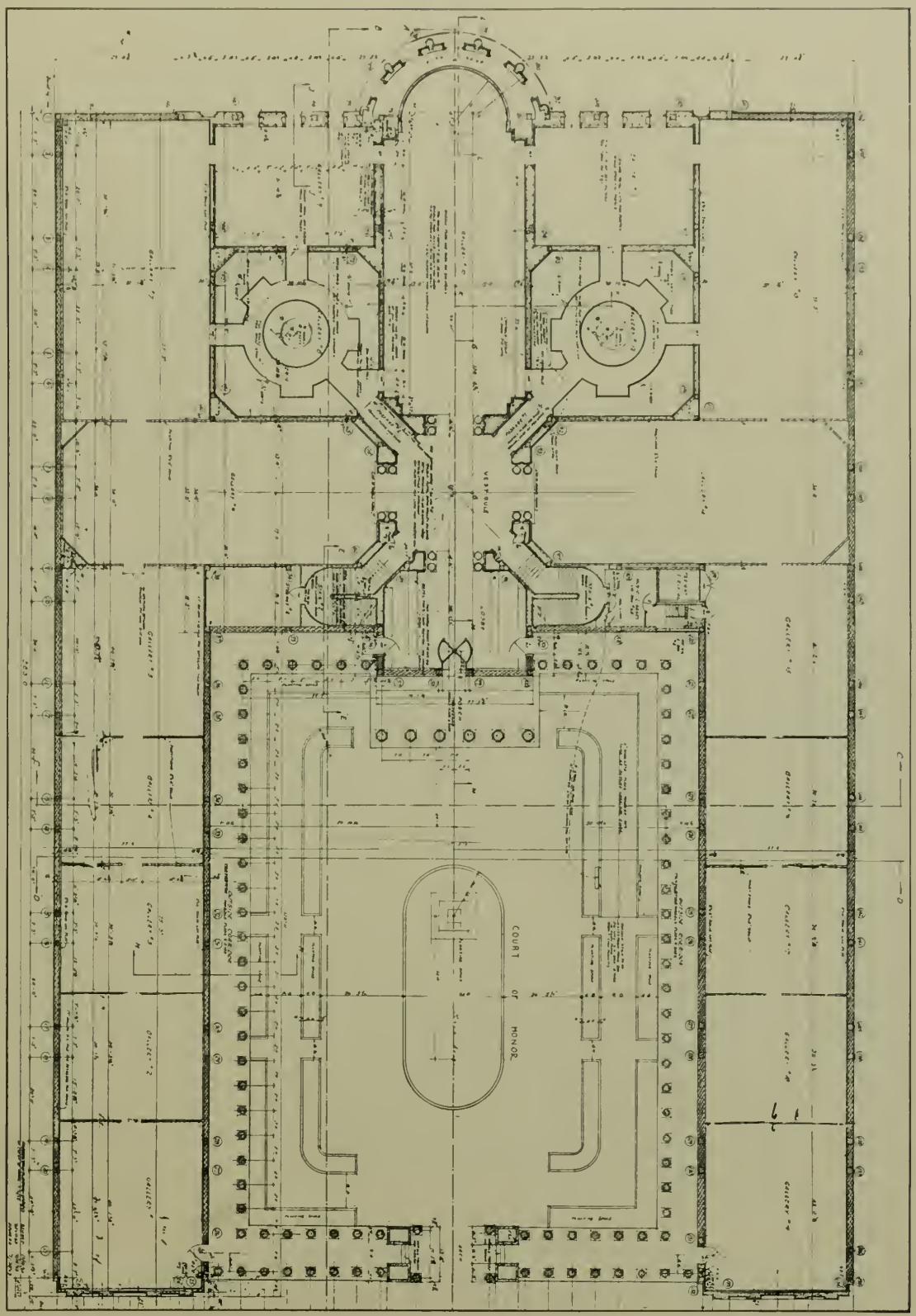
SIMONS BRICK COMPANY
MANUFACTURERS
WALTER R. SIMONS, PRESIDENT AND GENERAL MANAGER
125 WEST THIRD STREET, LOS ANGELES

• • •

J. A. DRUMMOND
ROOFING CONTRACTOR
1744 FOLSOM STREET, SAN FRANCISCO, PHONE MARKET 2273
845 SEWARD STREET, LOS ANGELES
PHONE HEMPSTEAD 3929

• • •

R. G. BLESSING
ROOFING CONTRACTOR
316 B. SOUTH DATE AVENUE, ALHAMBRA, CALIFORNIA
PHONE ALHAMBRA 1505 M.



MAIN FLOOR PLAN—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

California Palace of the Legion of Honor

Lincoln Park San Francisco

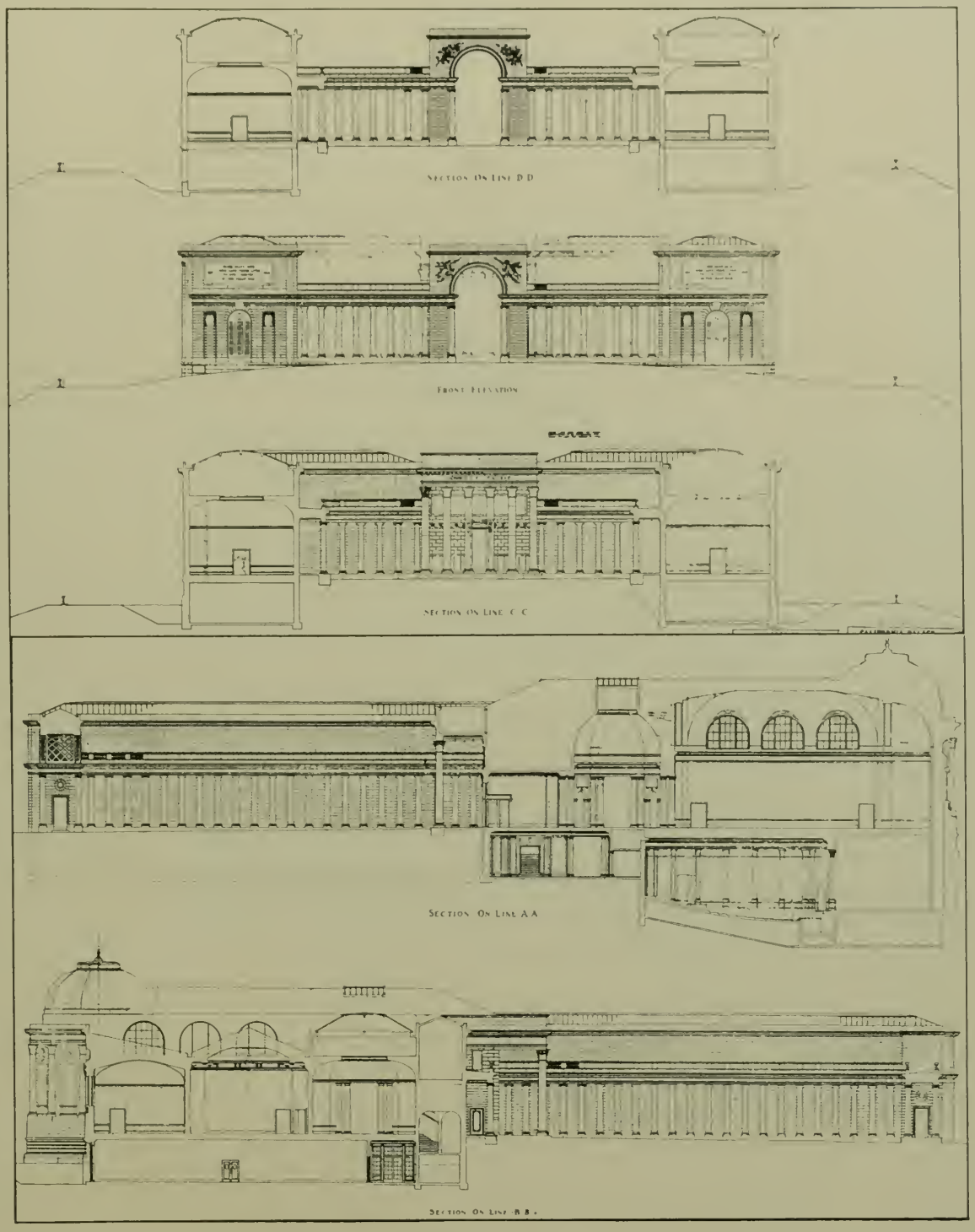
ANOTHER McLERAN achievement, added to a long record of successful construction which includes hotels, office buildings, factories, schools, churches—in all parts of California—as well as bridges, roads, tunnels, pipe-lines and water systems.

A *responsible* ORGANIZATION

R. McLERAN & CO.

General Contractors

717-718-719 HEARST BUILDING · SAN FRANCISCO, CALIFORNIA



DETAIL DRAWINGS—CALIFORNIA PALACE OF THE LEGION OF HONOR. GEORGE A. APPLEGARTH, ARCHITECT

Permanently Protected Against Corrosion

Inside: 1 COAT BITURINE SOLUTION; 1 COAT BITURINE ENAMEL
Outside: 2 COATS BITURINE SOLUTION

More than one thousand water tanks have been Biturine protected. Many of these tanks coated sixteen years ago are still in perfect condition.

HILL, HUBBELL & COMPANY
MANUFACTURERS OF TECHNICAL PAINTS
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FORUM THEATRE, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

CALIFORNIA PALACE OF THE LEGION OF HONOR, LINCOLN PARK, SAN FRANCISCO
George A. Applegarth, Architect. Ralph McLeran & Co., Builders. Walls of Dickey Mastertile

The Economical Curtain Wall

CALIFORNIA Palace of the Legion of Honor, Pacific Gas & Electric Co. Building, Fitzhugh Building, and much other important recent construction, demonstrate the advantages of *Dickey Mastertile curtain walls*.

They save weight because Dickey Mastertile is 52 per cent lighter than solid masonry and 60 per cent lighter than concrete.

They save labor because each eight-inch Dickey Mastertile takes the place of six brick in the wall, and therefore a Dickey Mastertile wall can be laid up much faster. *They save mortar.*

Dickey Mastertile is covered with cement plaster or stucco (which adheres perfectly without cracking or peeling), faced with brick or architectural terra cotta or left exposed. A special smooth finished Dickey Mastertile is made for the latter purpose. We shall be glad to assist you in securing accurate cost and engineering data on Dickey Mastertile.

DICKEY MASTERTILE

Builds walls that defy fire, time, and weather

DICKEY CLAY PRODUCTS ALSO INCLUDE

Face Brick, Fire Brick, Partition Tile, Paving Brick
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FORUM THEATER, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

You can bank on brick

ONLY the rich man can afford to use flimsy material in building his home. He alone is able to meet the constant drain of repairs and replacements, high insurance and painting charges.

Home builders all over the country are today learning what architects have always known—that from the standpoint of real economy brick has no equal in the building material field. It is fireproof, weatherproof, timeproof, expense-proof—with a low first cost out of all proportion to its intrinsic worth.

As an example of brick economy—the prize-winning house shown above can be built for slightly over $7,000—substantial, roomy, beautifully finished and appointed—yet the brick costs only $419!

Send today for "Distinctive Brick Houses," our 60-page brick handbook containing more than 50 interesting photos and floor plans of California brick homes. Price 50c, postpaid.

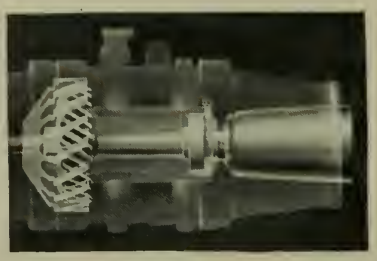
ADDRESS DEPT. A-8

California Common Brick Manufacturers Association

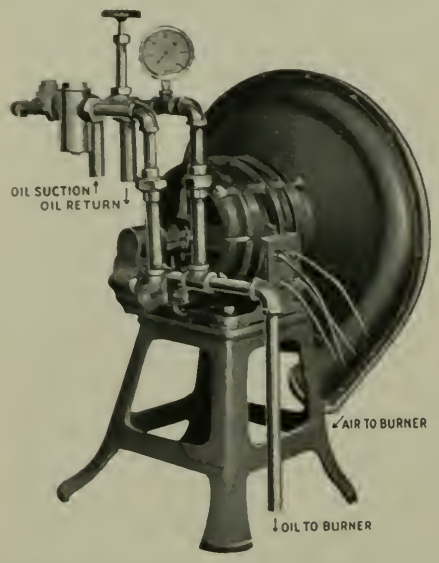
342 DOUGLAS BUILDING LOS ANGELES, CALIFORNIA

LOGGIA, FORUM THEATER, LOS ANGELES, CALIFORNIA. E. J. BORGMEYER, ARCHITECT

OUR INSTALLATION at the California Palace of the Legion of Honor includes one No. 3 and one No. 3X Motor Unit, cross-connected, operating 6-HR burners, firing three No. 421 Bros Boilers, rated 17,500 sq. ft. each. No. 3 Unit will fire any one of 3 boilers or No. 3X any two boilers or both sets will fire all three boilers to capacity.



Phantom View Type HR Burner
(Note the true-turbine drive)



In a Fess System installation, motor unit may be located at any convenient point and is not subjected to reflex heat of boiler

ARCHITECTS confronted with heating problems will be interested in this installation and in our new illustrated folder showing the advanced mechanical construction of FESS SYSTEM Motor Unit and Burners, now manufactured complete in our own plant.

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THE proper artificial illumination of the California Palace of the Legion of Honor was one of the most important of many problems confronting the architect, Mr. George A. Applegarth. What more natural than that this work should be entrusted to the Decker organization; an organization of craftsmen with years of specialized experience, who appreciate the fine points in electrical construction and carry them out faithfully.

Cooperation gladly given
Telephone Kearny 1590

Decker Electrical Construction Co.
149 New Montgomery St. San Francisco

MONTHLY BUILDING SURVEY

[BY R. GILES, OF S. W. STRAUS & CO.]

THE retarding influence on business of a Presidential election, generally felt throughout the country, has had little effect on building operations in California and other Pacific Coast states. New high records in the issuance of building permits were made in October by several cities, a large majority issued more permits than in September and few report substantial reductions. This is the salient feature of an analysis of building reports from 81 cities of the seven Far Western States comprised in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co.

These cities report a grand total of $39,722,274 in building permits issued during October, of which $32,518,546 is the California quota. Excepting the predominating figures of Los Angeles, where an appreciable reduction took place, the October record of the other 80 cities shows a gain of 1½% over September and a reduction of but ½% from last October's figure. Washington, Utah and Nevada show gains over September, as does California outside of Los Angeles. All but Idaho report gains over last October and all but Washington and Nevada gained over October, 1922.

San Francisco reached a new high record figure with $6,116,313 in October, 7% ahead of September's total, 61% over that of last October and 29% over that of October, 1922.

In the San Francisco Bay area, 14 municipalities report a total of $10,861,179, showing gains of 6% over September, 21% over last October and 32% over October, 1922.

Los Angeles reports a reduction of 15% from September, with an October figure of $11,057,277. This is 46% less than for last October and 3% less than for October, 1922.

In the Los Angeles metropolitan area, 13 municipalities show an October total of $15,666,132, 6% less than for September, 38% less than for last October, but 2% more than for October, 1922.

The accompanying table shows the number and cost of building permits issued during October in twenty cities of largest population on the Pacific Coast and shows the percentage of October's figures above or below the monthly totals for September, 1924; October, 1923; and October, 1922.

	Building Permits Issued in October		Percentage of + (gain) or − (loss)		
City	Number	Cost	Sept. 24 to Oct. '24	Oct. 23 to Oct. '24	Oct. 22 to Oct. '24
Los Angeles	4,312	$11,057,277	− 15	− 46	− 3
San Francisco	818	6,116,313	+ 7	+ 61	+ 29
Seattle	943	2,022,350	+ 40	+ 65	− 10
Portland	1,457	2,429,195	− 4	+ 13	+ 59
Oakland	1,210	2,619,703	+ 4	− 5	+ 13
Tacoma	330	507,715	− 7	+ 84	+ 53
Salt Lake City	141	451,041	+ 1	− 6	+ 51
Long Beach	483	986,275	− 58	− 57	− 21
Spokane	240	259,873	+ 27	+ 41	+ 16
Sacramento	321	914,829	+ 47	+ 103	− 33
San Diego	626	1,004,649	+ 2	− 23	+ 51
Fresno	151	181,355	+ 23	− 86	− 71
Berkeley	353	660,985	− 17	− 46	+ 57
Pasadena	333	1,551,667	+ 68	+ 46	+ 19
Stockton	46	57,410	+ 16	− 16	+ 60
Glendale	262	811,845	+ 4	+ ¾	+ 20
San Jose	112	183,950	− 74	− 11	+ 58
Ogden	35	163,800	+ 48	+247	+178
Phoenix	84	144,729	− 32	− 33	− 7
Everett	176	81,625	+ 2	+ 32	+ 61

INTERIOR OF THEATER, CALIFORNIA PALACE OF THE LEGION OF HONOR
GEORGE A. APPLEGARTH, ARCHITECT

PORTALS OF CALIFORNIA PALACE OF THE LEGION OF HONOR
George A. Applegarth, Architect. R. McLeran & Co., General Contractors

Unique Aesthetic Concrete Effects

plus

sound construction are combined in the California Palace of the Legion of Honor. This is one of the many structures where OLD MISSION, the Wet Process, Superstandard Portland Cement has helped to "make history."

OLD MISSION PORTLAND CEMENT COMPANY

MAIN OFFICE: STANDARD OIL BUILDING, SAN FRANCISCO · PLANT: SAN JUAN, CALIFORNIA

SAN FRANCISCO FIFTY YEARS HENCE

[BY THE LATE WILLIS POLK]

SAN FRANCISCO, Fifty Years Hence? What will it be? What a prospect! A gift for prophesy will not be required to sketch out what our City is destined to be.

In the first place it will extend from the Golden Gate to San Jose. Its area will include the east-bay cities, the Marin shore and all. Its destiny is certain, but its looks, that is another question—one that will largely depend upon what we now do.

Unlike most cities our site is so picturesque that it has always inspired the Artist and brought forth the song of the Poet!

Our climate, maybe, is safe, but what of the great beauties of our Nature's wonderland?

They are menaced!

The steady but ruinous devastation of our natural treasures has already left its ugly scars!

Business must proceed—industry must thrive—therefore such desecration seems but a holy sacrifice—an unavoidable accompaniment of progress.

Horrid thought, if true!

Expediency is our enemy—its specious arguments advance with irresistable force against all advocates of mere ideals, unless said advocates are armed with facts, founded in wisdom based on the logic of profound study.

Fifty years ago Chicago, then a village of about two hundred thousand, was destroyed by fire—today its limits extend a distance equal to that from the Golden Gate to San Jose, and its population approximates three million.

Fifty years hence, will our City have a population of three or more millions?

Fifty years ago Chicago dreamed of her future. Thirty years ago, under the leadership of Burnham, she commenced to plan for it.

Her plan at its beginning, like our own Burnham Plan of twenty years ago, was regarded as an unbelievable dream—one not to be taken seriously.

Both plans were made in the hope that further needless sacrifice of fancied obstacles to progress would cease—that a vigorous but misdirected growth should not add to the evidence of our lamentable lack of Vision.

Mr. Burnham, after the formal presentation of the San Francisco Plan, and our subsequent return to our studio shack on Twin Peaks, suddenly, in retrospection, said:

(Continued on page 38)

EXTERIOR A TRIUMPH IN STUCCO

[CONCLUDED FROM PAGE 9]

concrete cores near the bottom and near the top, to be used as guides in rodding the column shafts. Templets with the proper entasis and the height of the shaft were used on the columns. These were held in vertical position and rode on the Gunite collars, top and bottom. For the column bases circular wood running strips were set, concentric with the shafts and properly leveled to take the heel of the templet for the base, while the top of the templet rode the shaft of the column, thus insuring accuracy in alignment and level for the column shaft and base.

FINISH COAT

The finish coat consisted of Atlas White Portland cement, high grade Silica sand, coloring material and a small amount of hydrated lime, which was mixed and supplied by the California Stucco Products Co. from their plant. Materials were all delivered to the job in a dry state ready for mixing with water.

The Stucco finish was made up in two divisions, roughing and finish, the former containing coarser sand to obtain greater strength and the latter a finer grade of sand to produce a fine grained texture to the finished surface. As the Gunite work had all been carried out to perfect lines, no extra fills of any kind were required with the stucco finish coat. The roughing coat was applied approximately one-quarter of an inch in thickness and rodded off to a true line and surface. Over this a finer finish coat was troweled on in a tight, thin coat and floated to a very fine sand finish. The surface was combed with steel combs to represent a six-cut hand tooled stone, and then the stone joints were cut to represent joints of laid up stone. The stone joints were then pointed up with white Portland cement.

ORNAMENTAL CAST WORK

All cast ornamental features of the building were made up on the job of the same materials as the finish coat of stucco, and supplied by the California Stucco Products Co. As before stated, after thorough investigation it was decided to cast all of this work by means of the wet pour, thus insuring proper proportion of water in the mixture to get complete action of the Portland cement. This resulted in the use of glue moulds for all of the cast cement work with the exception of the balusters. Preliminary experiments were, of course, made to determine the proper use of the coloring material in the stucco to allow for the difference in final color between placing the material in the mould and troweling it on the wall surface and floating. By means of these experiments an exact match of color for the two elements was obtained. The cast work was made up in the exact size to meet the requirements of the stone jointing, set and anchored in place in recesses left in the concrete structure. The figures and branches on the arch in the Court of Honor were as though carved from an additional thickness of ashlar facing, so in casting these figures the blocks of ashlar were cast, each with its respective section of the ornament and the whole assembled in setting.

The balusters presented an individual problem in that the form of the baluster mould retained small air bubbles in the wet pour and the dry tamp method was discarded because of the lack of durability and hardness of the ornament. Finally a concrete core was cast, approximately three-eights to one-half inch smaller than the finished baluster. The finish stucco coat was then dashed on to this core and turned against a templet to give it the correct form and texture. This produced a baluster very satisfactory, having the appearance of being turned out of stone and under test showed greatly increased strength over the dry tamp.

By handling all of the work at the building, both experimental and structural, all operations were under the continual inspection of the Architect and Inspector for the Donors, and it is felt that the exterior finish as completed was satisfactory, not only as to appearance, but that it will withstand the test of time.

SAN FRANCISCO ARCHITECTURAL CLUB

TWENTY-THREE years ago or, to be absolutely exact, Saturday evening September 28, 1901, thirteen ambitious young men of the architectural profession gathered at the old Builders' Exchange, corner Mission and New Montgomery Streets, and organized the San Francisco Architectural Club. As time passes, this event will be remembered as marking the birth in San Francisco of serious and systematic architectural study among the younger men of our profession.

The following list of men are the Charter Members of the Club and were largely responsible in establishing the policies and destiny of the Club:

A. O. Johnson, August G. Headman, H. M. Smitten, George Wagner, H. G. Corwin, M. A. Schmidlin, P. Brouchoud, T. Bearwald, H. E. Nye, F. J. Reinhardt, Wm. B. Betts, Arthur S. Bugbee, J. H. von Ahnden, A. R. Johnson, F. A. Farnkopf, A. T. Ehrenpfort, E. G. Bolles, E. B. Scott and Fred C. Lebenbaum.

The Club was first housed in a small room, located in what was then known as a semi-lodging house, on McAllister Street, near Market. There our little family of some twenty members learned to mix colors in the flowing bowl, much to the dissatisfaction of the landlady in charge. Some say on account of cramped quarters, but to make a confession—because of frequent outbursts at our numerous jinks, we were invited to move where the atmosphere was more in accord with our aesthetic thoughts. So Herman Scheffauer, then a knight of the T-Square Club, but now a world-famous writer, discovered and decorated our new quarters on the top floor of 425 Montgomery Street (before the Fire) over Hjuls, the honor-system restaurant man. This time we were at least in good company in the Bohemian quarter, with Hjul's honesty forming our very foundation.

WHEN THE FIRE CAME

Our membership numbered only thirty men, but each man was an important unit, all working in harmony with wonderful results. It was here that a close comradeship developed between us, that will always manifest itself and be cherished with most pleasant recollections.

The great fire of 1906 left us with many ashes and little insurance money and, like every other organization, our Club struggled for its very existence, but finally housed itself on the top floor of the Mercantile Library Building, corner of Van Ness and Golden Gate Avenues. Here, on account of local conditions, uncertain membership, great financial difficulties and a lax business management, the foundation of our Society nearly crumbled and, as a last resort, we consolidated with the Press Club of San Francisco.

This move was not entirely satisfactory, but it guaranteed our existence. The work of our Club proved to be so contrary to the aims of the Press Club that, after a year of many debates, club politics and heated meetings, we voted to sever our connection and leased quarters on the fourth floor of No. 126 Post Street.

A HEALTHY CLUB NOW

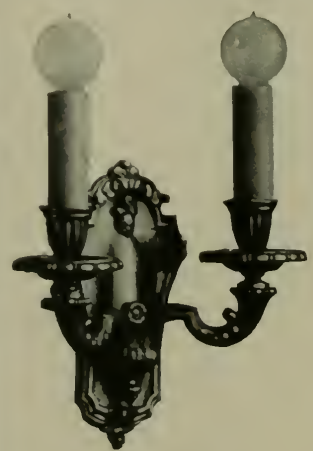
The membership of the organization has constantly increased until now it has nearly two hundred members, thirty per cent of whom are architects, and the remainder architectural draughtsmen. The Club is a member of the Architect's Clubs Transfer System, and is the Western headquarters of the Society of Beaux Arts Architects and the San Francisco Chapter of the American Institute of Architects. An active interest in architecture and the allied arts is the prime prerequisite for membership.

The Constitution provides for four types of members: Active, Non-Resident, Associate and Honorary. The qualification for active membership is a minimum of one year's experience in an Architect's office. Non-resident members have the same qualifications but must reside beyond a radius of fifty miles of San Francisco. Associate members must be affiliated with architectural work. Honorary membership may be conferred upon distinguished architects and they are exempt from initiation fees and dues. Among the honorary members are Cass Gilbert and Irving K. Pond. Only active members, however, have the right to vote and hold office.

MANY ACTIVITIES NOW

At present the Club Rooms are centrally located in the heart of the business district and were designed by the members themselves They consist of one large social room completely equipped for the comfort of the members, a library containing one of the most complete collections of architectural works in the country, a Directors' room, an Atelier room, and a modern kitchen arranged to serve dinner and refreshments. Among the noteworthy books on the library shelves is the entire collection of books

(Concluded on Page 42)



Special Lighting Fixtures

used in the

California Palace of the Legion of Honor

100 years of fine lighting

were designed, built and installed under direction of George A. Applegarth, Architect, by

Thomas Day Company

725 Mission Street · San Francisco, Calif.

Branches:

Oakland · Sacramento · Burlingame · Los Angeles · Salt Lake City

(Continued From Page 6)

that the solution worked out by him will offer suggestions of value to others confronted with similar problems.

Air for the buildings is first washed through a dense fine rain in a manner already familiar in modern theater and auditorium construction. Every particle of dust in incoming air is removed by forcing it through this screen of water before it is conveyed by ducts to all galleries.

Entrance of dust through the air being thus eliminated, attention has been turned to the only other serious source of dust; that carried in on the shoes of visitors. To reduce this to a neglible minimum, the long approach to the building is paved with quartz gravel which serves as a cleaner, while at the entrance door is a perforated mat, beneath which is a suction fan to remove all surface dust and mud which still remains on the shoes of those entering. As a further deterrent to dust, floors of the galleries are treated with a special preparation to collect and hold down any particles that may have entered. The dust on the floors is cleaned up each day.

SIXTEEN EXHIBITION GALLERIES

On the main floor of the building are sixteen exhibition galleries for painting, sculpture, tapestries and other displays. Besides these, there are two garden courts which are placed not only for the element of beauty but also to relieve mental and physical museum fatigue which has heretofore been a great problem. They also afford opportunity to associate small sculpture with plant forms.

Offices, library, tea-room, studies and theater are located on the terrace floor. Seating four hundred, the theater has a complete stage, including the most improved electrical stage equipment.

In the entire structure, the art of the painter and decorator has been well employed to attain harmony. Great thought and study were devoted to a determination of the exact shades and tints requisite to the particular purpose for which each room was intended. Whether in gallery, offices, study or theater, the decorator's skill has been effectively utilized. And no small part of the general effect of beauty may be said to be due to an intelligent use of paint well mixed with craftsmanship.

Remarkable horizon effects can be produced due to the spherical horizon of the stage, which is a niche-like form in composition and probably the only complete horizon of its kind in America. The theater is suitable and equipped for lectures, concerts, motion pictures and complete plays. This is in keeping with the thoughtful planning of the entire Memorial to be a

We strive to deserve the good things people say about us

OUR SHARE of the work on the California Palace of the Legion of Honor—because of the importance of the lighting problem—was one requiring something more than just getting labor and materials together.

Almost the entire roof surface—more than 20,000 square feet—is covered with Pacific improved type of puttyless skylights. This type of skylight is moisture and dust-proof and allows for expansion and contraction of the glass, reducing breakage to a minimum. The dome and adjoining roof are covered entirely with zinc, a covering that will resist the salt air for all time.

Suggestions and information gladly and promptly furnished

Guilfoy Cornice Works

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VENTILATED SKYLIGHTS · ENTRANCE MARQUISE
Sole Manufacturers of
PACIFIC SYPHON VENTILATORS
PACIFIC PUTTYLESS SKYLIGHTS

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Tub Filler and Shower

"The California"
Fig. 27
—is a completely assembled unit, tested ready for installation as shown. Equipped with the "White Bear" Loose Face Porcelain Shower Head, the newest and best shower head on the market

Standard Brass Casting Company
Manufacturers of
High Grade Plumbing Brass Goods
OAKLAND, CALIFORNIA

great educational institution providing the ideal atmospheric settings for study classes on all the arts and their applied forms.

In the pipe organ installation, the main instrument has been placed over the vestibule with an echo organ at the opposite end of the building. In front of the Court of Honor, in the Triumphal Arch, a full set of chimes and a fanfare of trumpets is installed. These will be heard for several miles over the city and a considerable distance out to sea, thanks to the commanding location of the edifice. The organ itself is installed so that it may be played either to the interior of the building, or into the Court of Honor and the park, as well as in conjunction with orchestras and choruses.

The world is indebted to the late Mr. A. B. Spreckels and Mrs. Alma de Bretteville Spreckels for this noble Memorial. By the vote of the people of San Francisco, the municipality has taken over the care and maintenance of the California Palace of The Legion of Honor, which must stand for years to come as a noble shrine for the lover of the beautiful.

* * *

SAN FRANCISCO, FIFTY YEARS HENCE

(Continued From Page 35)

"Boys, for the past two years we have been talking, thinking, and dreaming of a big plan for a big city—we have undershot the mark—our peek into the future wasn't far enough—we should have planned for a City all the way to San Jose!"

After our fire, there were loud calls to rebuild the City on the Burnham Plan.

Urgency alone would have prevented it—expediency would have made it impossible, but over and above all things the City's revenue from taxes on improvements had, for an indefinite period, completely gone up in smoke.

At the same time the Burnham Plan also went up and to all intents and purposes has remained up.

Our civic authorities felt its impulse and to a certain degree registered response.

The Plan is safely stowed away, all but forgotten, in a file room at the City Hall.

Chicago in the meantime has passed the stage of doubt and entered one of confidence.

Her confidence, backed by her energy is now firmly sustained by her experience.

Her hitherto considered impossible scheme has perversely proved to be practicable!

Glimpses of its practical value have from time to time revealed themselves.

Innumerable obstacles, legal, political and likewise have been met and overcome.

Public indifference, of the usual complete density, heedless of all but selfish interests, left personal jealousies, private rivalries and high tax threats, free to cloud the issue.

The Chicago Plan Commission, by its unfaltering pursuit of the object in view, dissipated these clouds and the plan steadily gained prestige—The Plan Won!

Last year Chicago celebrated the Fiftieth Anniversary of their fire. It inspired John G. Shedd* to write the following article entitled:

"VISION OF CHICAGO'S FUTURE"

"This semi-centennial anniversary is a call to Chicago to make real its dream. It is the inspiration to us to complete at once our plans for making this the most beautiful as well as the most orderly and efficient city in the world.

"The dauntless spirit that turned from a tremendous holocaust, to create the great City that now exists, is a challenge that puts us on our mettle.

"These pioneers during a period of calamity conjured a metropolis out of a city's ashes.

"Surely we, in our better times, ought to materialize the vision of beauty that inspires our newer generation.

"Already our dreams are taking shape. The Municipal Pier, the Michigan Avenue Bridge, the great Field Museum, the widening of boulevards and extension of Grant Park, all these are but preliminary steps in a prodigious enterprise.

"To make our City truly great, to make our City beautiful, is to make it inviting, a magnet for new residents and new industries, to make it prosperous.

"What we have so well begun we must push with energy so that we may have soon, not only a worthy superstructure on the foundations our pioneers built, but a metropolis which shall proclaim itself a model to the municipalities of the nation."

In strongly advocating the development of a plan for the building of the future great city of San Francisco, Mr. Shedd, in writing to one of our most prominent merchants, said:

"I am writing you now to suggest to you that I think no greater work can be done by any citizen of a growing community than paying attention to the proper planning of his City.

"Personally, I have been connected with what was originally called the Burnham Plan, but now under the direction of the Chicago Plan Commission, and have been interested in this work since its inception.

"The scheme of City Planning which should have been started in Chicago forty years ago, the lack of which has involved us in many impossible conditions, now finds our city taking on new life and new interest on the part of all our people."

Mr. Charles H. Wacker, Chairman of the Chicago Plan Commission, with reference to the advantages of regional planning throughout our entire metropolitan area, especially that part embracing San Mateo, San Francisco peninsula, said in a letter to one of our most highly honored citizens:

"The advantage of planning now for expansion around San Francisco lies in the fact that your metropolitan district can then grow to your plan, without any of the slow and expensive processes of having to undo building which does not conform to the Plan.

"Chicago was a city of already over a million and a half when the Chicago Plan was laid out. Step by step the plan is being carried out, until now, after fourteen years, two of its major projects have been completed, and twelve others are going forward.

"In a word, Chicago is being remodeled in accordance with a comprehensive, logical plan, supplemented by a zoning ordinance recently passed. The population of Chicago is now 2,886,121.

"Public opinion in this City is thoroughly convinced that Chicago Plan Improvements are indispensable (in every sense of that word) to the welfare of this rapidly expanding city.

"This conviction is also due in part to the large increases in surrounding property values that have invariably followed Plan improvements.

"The Plan of Chicago indicates the most logcial and economical methods, whereby the towns and villages in

WHILE wishing you a Merry Christmas and a New Year of prosperity, we hope we may be pardoned for our pride in the knowledge that the year just ending has brought us more strongly than ever the confidence of the Architect.

He has come to know that he can rely on this dependable organization of ours to execute faithfully his details in the creation of ornamental iron work so that it blends harmoniously with his artistic conceptions.

FEDERAL ORNAMENTAL IRON & BRONZE COMPANY

SIXTEENTH STREET AND SAN BRUNO AVE. · SAN FRANCISCO, CALIF.

TELEPHONE MARKET 1011

WHITCO HARDWARE

takes the place of butts and adjusters for swinging and controlling casement windows and transoms.

CASEMENT WHITCO HARDWARE

WHITCO can be applied to old or new sash, to a single sash, a pair of sash or to multiple sash in wide opening without mullions.

For Sale by All Hardware Dealers

VINCENT WHITNEY COMPANY
MANUFACTURERS HARDWARE SPECIALTIES

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"Metprodco Industrial Casements"

are designed for frequent cleaning, as the ventilators are placed in position that make it possible to readily reach the entire exterior glass surface.

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330 Tenth Street, San Francisco Paulsen Bldg., Spokane Bank of Italy Building, Los Angeles Provident Building, Tacoma
1105 Second Street, Seattle Exchange Building, Portland Alex. S. Sims, B-100 Bransford, Salt Lake City, Utah

The part quality plumbing plays in any great modern construction is too important to be slighted. Only the best installation was acceptable in the California Palace of the Legion of Honor, so it was not surprising that our firm with its reputation for good work, well done, should have been called upon. Special systems of plumbing for hotels, residences, schools, office buildings, etc., and a capable organization eager to cooperate where finest results are demanded.

WM. F. WILSON CO.

PLUMBING · MODERN SANITARY APPLIANCES

328 MASON STREET · SAN FRANCISCO

the Chicago metropolitan district, can be connected with Chicago and with one another, with added efficiency for all concerned.

"I am told that the San Mateo Peninsula is very sparsely built up thus far. I submit that the wisest policy you could pursue would be to plan *now* for its certain future growth. Let your building up be systematic, not hit-or-miss. Obtain a plan, the best that can be devised, and adhere to it—avoid the blunders of haphazard expansion!"

San Francisco fifty years hence, will therefore, to a large extent, look precisely the way the people of today choose. If pending "improvements" continue to pop up on lines bounded by the moment's urge and the future is consigned to fate, the City, like Topsy, will just grow and grow and grow.

That kind of growth would, with military ruthlessness, disregard and devastate every natural beauty spot in its path.

A Plan for the future should be made.

Its gradual development would bring, at no more cost, better results.

Its greatest result would be the preservation and nurturing of our natural scenic beauties.

Do San Franciscans require further examples of the splendor of its opportunities?

Through the annals of history, Paris, London, Rome and other cities famed for their political power and commercial supremacy, found that success was inseparably coupled with beauty—not so much for the sheer love of beauty as for reasons of statesmanship.

Beauty from the beginning has always paid and will continue to pay dividends.

It is an investment.

Here we are so rich—Nature's store house so inexhaustable—that we are contentedly unaware of danger!

Take the temples, the parks and boulevards from any of the above mentioned cities, and their charm would be gone!

They had, one might say, nothing to begin with—whereas we have everything.

Shall we keep it, or shall we dribble it away?

Art, in its highest expression, seldom equals and never excels Nature.

One can offend—the other cannot.

Beauty is a great but elusive charm; in a life of peace and order and prosperity it must not be missing.

Our trust is a Sacred One. Our Duty is clear. We, like Chicago, have only to discover that it involves our interest.

Shall we not soon be able to say:

"The Deed Is Done!"

*John G. Shedd, President of Marshall Field & Company. For fifty years the associate (beginning at the proverbial bottom of the ladder) and then the successor as head of the firm of that greatest of Merchant Princes, the late Marshall Field.

* * *

CREDIT TO MR. FROST

The extremely interesting article in the last issue of the Pacific Coast Architect on "Farm Houses in Provence" was contributed through the courtesy of Mr. Howard Frost, President of the Los Angles Pressed Brick Company. Mr. William Clark, the Dean of Photographers in the Southern city, has been travelling in Europe gathering material for more of Mr. Frost's beautiful brochures; and it was a privilege to give our readers some of the first fruits of his wanderings. As Mr. Clark has himself received architectural training, his observations have more than simply esthetic authority.

TEXTURE
and
COLORING

This wonderful stone is noted for its uniformity of texture and coloring. It grows old gracefully—becoming richer and more distinctive in appearance as the years roll by.

RAYMOND GRANITE

has won its high recognition by its uniform high quality. The list of the buildings in which RAYMOND GRANITE has been used reads like a Blue Book of the West's most notable structures.

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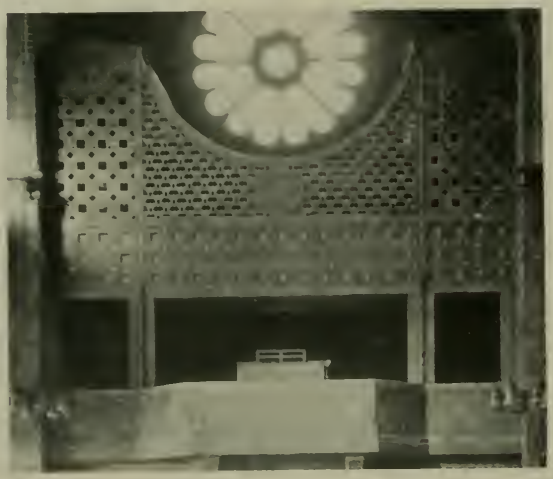
BATCHELDER TILES



Pierced tile organ screen, Chapel College of St. Catherine's, St. Paul, Minnesota. H. A. Sullwold, Architect. The screen combines the pierced openings with touches of mosaic and glazed units. The effect in the mellow light of the chapel interior is rich and colorful.

BATCHELDER-WILSON COMPANY

2633 ARTESIAN STREET, LOS ANGELES

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MAJESTIC AUTOMATIC HOT WATER HEATER

More abundant hot water at less cost.

The "MAJESTIC" *is built with known qualities for service and durability.*

The MOST PRACTICAL *and* ECONOMICAL *hot water service.*

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INFORMATION CHEERFULLY FURNISHED

COOLIDGE, THE BUILDER

Esteemed in the minds of the voters of the United States as the foremost constructionist in America, Calvin Coolidge was re-elected last month to the office of President of the United States by an overwhelming majority, said to be the largest ever given a candidate for this high office. His constructive program was favored by the nation generally and, without exception, the Western states were all for Coolidge, the builder.

As a result, business prospects for 1925 are indicative of a highly prosperous year. Capital which has remained idle awaiting the outcome has become active once more—exceedingly so—numerous large enterprises in the building line which were temporarily deterred, are going forward with all possible dispatch.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB

(Continued From Page 36)

used by the Architectural Department of the Panama-Pacific International Exposition in 1915.

The activities of the Club are both educational and social. The most important educational feature centers about the Atelier class, which this year started with an enrollment of thirty students. Members in the past years have won Paris prizes. In addition to this at various times classes are conducted in Drawing, Painting, Steel and Concrete work, also Heating and Ventilating. The class committee is now organizing courses in the History of Architecture and Architectural Modeling. The Club also plans to have at least one public exhibition next year in which the Architectural offices of the city will be asked to participate. Lectures with stereoptican views are held at frequent intervals for the benefit of the members.

"HIGH JINKS" THIS MONTH

The social activities are conducted by a very live entertainment committee. Among the leading events of the year are a formal ball and a picnic. The main event of the year, however, is the "High Jinks" which is looked forward to by all the members with great anticipation. Other features are billiard and pool tournaments, baseball games, and similar athletic contests. Occasional Ladies' Nights afford cherished opportunities for the fair sex to enter within the pale. The next "High Jinks" which will be held at the Sorosis Hall on December 13th, is entitled "Christmas Follies," which promises to outdo even the most successful of the past.

The officers of the Club for the year 1924 are as follows: Edgar B. Hurt, President; Carl R. Schmitz, Vice-President; Harry Langley, Treasurer; Wilton Smith, Secretary; Ernest Weihe, Director; John A. Peterson, Director; Lowell F. Bowen, Director.

Under their able guidance the organization has made commendable progress during the past year, having added many new members to its roster and having built up a big Atelier. In fostering a spirit of good fellowhip among the members of the Architectural profession, the Club has achieved the main purpose for which it was formed and shows bright prospects for a successful future.

JAMES F. McGUINNESS, JR.

BUILDERS OF THE MEMORIAL

RALPH MCLERAN

In the construction of the California Palace of The Legion of Honor by R. McLaren & Co., San Francisco contractors, the following facts are of interest:

Area of building, 82,000 square feet; cubic contents, 2,200,000 square feet; grading, 30,000 cub-yards; concrete, 7,000 cubic yards; forms, 800,000 feet; reinforcing, 1,000,000 pounds.

The exterior walls of the building are 17-inchthickDickey hollow tile, with 4-inch solid wood lining on the interior for the fastening of exhibits and air space between. Hollow tile walls of this thickness were used for the purpose of furnishing a good insulation as the museum exhibits demand an even temperature, maintained throughout the year.

The cost of the heating plant, including air washers, etc., was $85,000; cost of the marble, which is Napoleon Gray, quarried by Tompkins-Kiel Marble Co., of New York; and installed by Joseph Musto-Sons Keenan Co., of San Francisco, was $125,000; cost of electric work was $65,000, and the cost of plastering and art stone was $320,000.

These figures indicate the extent of the construction task so successfully completed by the McLaren Company, but they give only a faint idea of the many special problems that were met and conquered in the erection of the handsome structure.

The general contracting business of the McLaren Company was established in San Francisco in 1906 and Ralph McLaren, its head, has been remarkably successful in two lines of activity in the city and state, the construction work done by the firm, including schools, factories, churches, hotels and office buildings, totalling millions of dollars, while his popularity as an efficient public officer has also been great.

AN ACHIEVEMENT

From the donors to the humblest workmen, there has been a feeling of pardonable pride in the completion of the California Palace of The Legion of Honor in Lincoln Park, San Francisco. And this feeling, expressed in the advertising pages of this issue, by many who had to do with this memorial, is justifiable. In the belief that this creation of George A. Applegarth, the architect, will serve for some time and in many ways as a model for museum and memorial designing, an effort has been made to give it special and sympathetic illustration. It is distinctly an achievement and one in which all the West may rejoice.

As a splendid year draws to a close, we extend to our friends and associates our hearty good wishes for a

Merry Christmas

and a prosperous

Happy New Year

Cordially

HAWS SANITARY DRINKING FAUCET COMPANY
1808 HARMON ST.
BERKELEY, CAL. U.S.A.

Fowler Union High School, Fowler, California. Allison & Allison, Architects

THE PLANNING AND DESIGNING by us of the beautiful grounds surrounding the Fowler Union School illustrates the harmony of results that may be accomplished by architect and landscape engineer when plans are made prior to the beginning of building construction.

MACRORIE-MCLAREN COMPANY
LANDSCAPE ENGINEERS and GENERAL NURSERYMEN
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"PERFECTION" OAK FLOORING IN THE CALIFORNIA PALACE OF THE LEGION OF HONOR

VAST expanses of "PERFECTION" flooring which might have become monotonous if laid in the ordinary straight style are here rendered handsome and harmonious with the noble whole by use of the herring-bone pattern. Special treatments to eliminate dust and to prevent visitors' feet from slipping were among the unusual problems solved in the installation of the beautiful hardwood floors in the California Palace of the Legion of Honor, George A. Applegarth, Architect. We pride ourselves on intelligent cooperation with the architect in all installations and we welcome requests from him whenever our years of specialized experience may be helpful.

White Brothers

Hardwood Headquarters

Fifth and Brannan Streets — Since 1872 — San Francisco, California

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

J. S. Fairweather, President

John Reid, Jr., Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years

Will G. Corlett, three years

George W. Kelham, two years

Arthur Brown, two years

J. Harry Blohme, one year

William Mooser, one year

ANNUAL MEETING

The regular Annual Meeting of the San Francisco Chapter A. I. A. was held on Tuesday evening, October 21, 1924, at the rooms of the Architectural Club, 77 O'Farrell Street.

The meeting was called to order by Vice-President John Reid, Jr., in the absence of President Fairweather, at 8 p. m., after the regular Chapter dinner.

The following members were present: Louis Mullgardt, H. E. Burnett, Wm. Mooser, Chas. F. Maury, Albert J. Evers, Will G. Corlett, E. B. Hurt, E. G. Bangs, John Reid, Jr., S. Schnaittacher, G. A. Applegarth, Harry Blohme, August Headman, Morris M. Bruce, E. Hildebrand, Ernest Coxhead, Herbert Schmidt, Will M. Bliss, Earle Bertz.

MINUTES

The minutes of the previous meeting were approved as published.

REPORTS OF OFFICERS

The report and address of the President was read by the Secretary. It was moved, seconded and carried to accept the report and place on file.

The report of the Executive Committee was read and accepted, after which the Secretary-Treasurer submitted his yearly report. It was moved, seconded and carried that the report be accepted and placed on file and that an Auditing Committee be appointed to audit the accounts.

REPORTS OF COMMITTEES

The report of Mr. Harris Allen, Chairman of the Publicity Committee, was received and placed on file, after which Mr. Sylvain Schnaittacher offered reports of the Committee on Competitions and Practice on which he has served as Chairman for the past year. These reports were also received and placed on file.

Mr. Ernest Coxhead read a complete description of some interesting monuments at Fort Winfield Scott or Fort Point, submitting the same as the report of Committee on Historic Monuments. It was moved, seconded and carried that the report be received and placed on file, also that the report be re-edited and turned over to the Publicity Committee for use by the Publicity Committee of the Californians, Incorporated.

No reports were submitted by the Committees on War Memorials and Education.

NOMINATIONS FOR HONORARY MEMBERS

Nominations for Honorary Members were called for but no nominations were forthcoming.

BUSINESS

Report was read by the Joint Committee of the Industrial Committee of San Francisco composed of members from the San Francisco Chapter A. I. A., Builders Exchange and the Industrial Association. It was moved, seconded and carried that a copy of the Code of Ethics should be sent to each member of the Chapter and that the matter be the subject for a special meeting within one week.

Mr. Ernest Coxhead read a memorial to the late Willis Polk. It was moved, seconded and carried that the resolution be spread on the minutes of the meeting and that the engrossed copy be sent to the bereaved family.

The resolution is as follows:

"The passing of Willis Polk in the fullness of his creative genius is a loss which seldom comes to a community through the death of a single one of its members. His going out causes each of us a heartache that we will have from him no more splendid achievements, and makes us more keenly appreciative of his power and his grace. Original in the best con-notation of that term, a modern among moderns, yet essentially a child of the past, imbued with the best traditions of his art, he used line and proportion, mass and scale with innate understanding in solving new problems, employing new materials and fitting them to the uses of present day life, with that inborn sense of the eternal fitness of things which is given only to the true artist, and has always been the hall-mark of what is really fine and beautiful in architecture. Nor is it alone his supreme dexterity as a craftsman which engages our admiration, for equally important has been his character as a man, staunchly loyal to the lofty ideals which he set for himself, courageously adhering thereto, and making sacrifices therefor, thus setting an example that we all may well emulate:

"Therefore be it Resolved by the members of the San Francisco Chapter of American Architects, in Chapter assembled, that on behalf of this Chapter there be tendered to Mrs. Polk in her bereavement the most sincere sympathy of the members of this Chapter, and that as a token of the high esteem in which we hold the memory of Willis Polk this resolution, together with its preamble, be spread on the minutes of this meeting and an engrossed copy thereof presented to his family."

ELECTION OF OFFICERS

The election of Officers for the ensuing year resulted as follows: J. S. Fairweather, President; John Reid, Jr., Vice-President; Albert J. Evers, Secretary-Treasurer.

DIRECTORS

Earle B. Bertz, Three years; Will G. Corlett, Three years; Geo. W. Kelham, Two years; Arthur Brown, Two years; J. Harry Blohme, One year; Wm. Mooser, One year.

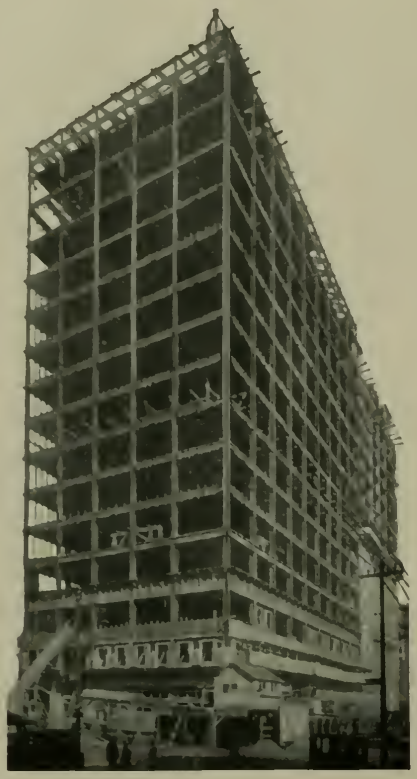
New Business was deferred until the Special Meeting on Tuesday.

There being no further business, the meeting adjourned.

Respectfully submitted, Albert J. Evers, Secretary.

After adjournment, Mr. F. S. Laurence, the Executive Secretary of the National Terra Cotta Society, addressed the members of the Chapter and the members of the San

(Continued on page 50)



THE STEEL FRAME WORK OF THE MEDICO-DENTAL BUILDING, WHICH WAS SUPPLIED BY THE MOORE DRY DOCK COMPANY.

Constructing the Medico-Dental Building

IN THE CONSTRUCTION of San Francisco's new 15-story building which is being erected at Post and Mason Streets to house the medical and dental professions, only the highest grades of building materials are being used.

It is significant that the framework of this million dollar class "A" structure is composed of steel fabricated by the Moore Dry Dock Company!

There is no plant on the Pacific Coast so well equipped to produce steel for industrial construction as this concern, which invites inquiries on buildings, bridges, and all industrial projects.

Because of our advantageous location on the water front and because our overhead is carried by marine repairs, we are in a position to make minimum bids. Address all communications to Oakland office.

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San Francisco Office: 893 Balfour Building · Phone Kearny 5248
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ANNANDALE GOLF CLUB, PASADENA. R. D. JOHNSON, ARCH., LOS ANGELES

"Reinforced GUNITE *Veneer" used on above building*

"GUNITE" on California Palace Legion of Honor was done by us

*Artistic "*GUNITE*" has been our specialty for twelve years*

LOS ANGELES CEMENT GUN COMPANY, Union League Bldg., Los Angeles

·EDITORIAL·

"The Lowest Bid"

Has there been a growing regard for quality during the year just drawing to a close? Is there, in building construction on the Pacific Coast, a perceptible return to an appreciation of true craftsmanship and all that it implies?

There are many who see hopeful indications of such a development during recent months. No one would welcome this happy state of affairs so much as the architect. No one has worked harder to bring it about. In truth, his professional "heaven" might well be a place where his creative genius would have full sway and where a long succession of clients would say, "Not how cheap, but how good."

Certain it is that the older architect, mellowed and ripened by experience, knows the truth of the saying. "The lowest bid is not always the cheapest." Where price is the prime consideration, there is too often a sacrifice of quality in materials and quality in workmanship with a corresponding decline in the integrity of the whole work.

It would seem that everyone in the profession and in the allied trades who is possessed of real vision, should resolve for the coming year to ignore no opportunity to preach the gospel of quality. The layman should be impressed with the truism that there is a point below which every dollar saved in price is lost in quality.

We are all fully cognizant of the importance of that true economy which is so vastly different from attempting a "Queen Anne front with a Mary Ann back;" a legitimate economy that insists on full value for every dollar expended. But in such an economy there is no place for inferior materials, "just-as-good" fixtures, "skimped" mixtures in painting, indifferent, hurried workmanship, and all the other evils that too often grow out of contracts awarded simply on a basis of "the lowest bid."

It is a slow process to persuade "the man who pays" that there is something to be desired in building besides a low price, but in California this year, happily, there has been enough quality work performed to lead us to hope that the day is coming when owners' appropriations will be sufficient to "do every job well." And, when that day comes, the architect, the material man, the reliable contractor, the manufacturer of honest products, who sometimes get discouraged now when they see "seconds" and defective materials and poor workmanship used to "meet a price," will realize the full fruits of their labors.

* * *

Willis Polk's Vision

There is inspiration for all of us in the article, "San Francisco Fifty Years Hence," in this issue, which is said to have been the last work the late Willis Polk performed at his office. Not only is it a fine piece of writing, but the vision and prophecy it contains and the revealing flashes of the mind that conceived it add poignantly to the regret that he is no longer with us.

* * *

We Are Encouraged

Wonderfully gratifying to those having to do with the publication of this journal was the response during the last month of leading architects of the West to a questionnaire we mailed them. Almost without exception, the architects responded, and analysis of that response indicates convincingly that there is a marked appreciation of the artistic standards we have set in this publication and of the service we are seeking to perform.

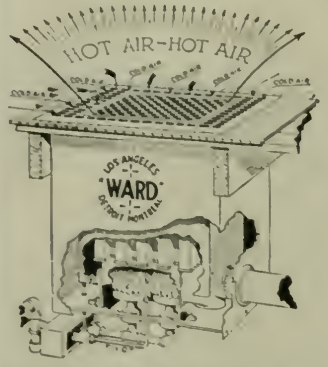
The architects who responded stand well at the top of their profession and the following typical views may be taken as representative of the majority:

Asked, "Do you like our method of presenting advertisements?" this architect replies, "Yes. The ads have a more interesting appearance, are less monotonous and more individual than when all lumped in one section. Ads on the backs of plates allow each plate to be filed properly and without the conflict of subjects which often occurs when both sides of plates are used for reproductions."

Like nearly all the others, this architect says he wants accurate information about materials and constructive service—"eliminating generalities and mere claims," and adds that he can give only "a limited amount of time to salesmen, depending upon what they sell and whether their information is needed in connection with work in hand."

He declares that he cannot possibly read all of his advertising mail and, asked whether he approves and notices advertisements in our magazine which give truthful, concise information and reference data about building products, replies, "Your advertising is usually gone through as carefully as plates."

Wherever You Live Your Neighbors Have WARD Gas Floor Furnaces **IF IT'S HEAT**



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in your new or old home, office, store, bank, club, church, hospital, school, cafe, etc. It will heat 8000 cubic feet, 4 or 5 rooms. Installed complete with a 10-year guarantee. More than 200,000 users. It's safe. No odor, no carbon monoxide fumes, no air, no oxygen taken from rooms for burner combustion—it's taken from outside. It's natural, healthful heat. No basement required.

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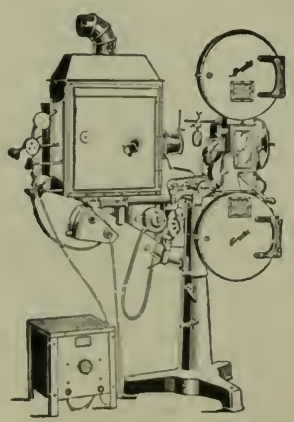

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EXCLUSIVE LINE OF THEATRICAL ACCESSORIES

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Telephone Market 36

MONTHLY BULLETIN, A. I. A.

(Concluded from page 45)

Francisco Architectural Club with stereoptican views and moving pictures and a most enjoyable discourse on Terra Cotta provided interest and entertainment for all those who attended. The Chapter, individually and collectively, thanked Mr. Laurence for his talk. About sixty members and guests were present.

Members of the Chapter are urged to write on their calendars, "Chapter Meeting" on the third Tuesday evening of every month. We will endeavor to have something of interest at every meeting. Come and bring one of your brother architects with you.

NEXT MEETING

The next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Wednesday, December 17, at 6:30 p. m.

Dinner will be served at 75 cents per plate. The Chapter will visit the trade schools of the Industrial Association after the meeting. Transportation provided.

NOVEMBER MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, November 18, 1924, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street. President Fairweather called the meeting to order at 7:45 o'clock.

The following members were present: William Mooser, B. S. Hirschfeld, E. H. Hildebrand, August G. Headman, E. B. Hurt, Chas. T. Maury, Will G. Corlett, Morris M. Bruce, G. F. Ashley, E. A. Coxhead, J. S. Fairweather, and Albert J. Evers.

MINUTES

The minutes of the annual meeting were accepted as published.

Minutes of the special meeting of October 28th were read and approved.

REPORT OF COMMITTEES

President Fairweather reported that the committee to meet with the Industrial Association had placed the additional clauses for the Code of Ethics before the General Joint Committee and that, with slight changes, they were accepted.

Mr. E. B. Hurt reported for the Auditing Committee that the books were found in order up to November 3, 1924.

Motion duly seconded that the report be accepted and placed on file.

NEW BUSINESS

Secretary reported letters from Southern California Chapter regarding Second Traveling Exhibit of Western Chapters of A. I. A.

On motion duly seconded and carried, it was decided to co-operate with the Southern Chapter in the Traveling Exhibit of School Houses.

The Secretary read an invitation from Mr. Albert E. Boynton, Managing Director of the Industrial Association. Mr. Boynton asked the Chapter to set aside a Wednesday evening for a visit to the Association's trade schools.

It was moved, seconded and carried that the next meeting night be devoted to a visit to the trade schools and be set for the third Wednesday in December.

Messrs. Fairweather, Mooser and Evers were appointed as representatives to the Engineering Council for the ensuing year.

The Secretary reported progress on the matter of law regarding limit of depth to foundation underpinning.

There being no further business, the meeting adjourned.

Respectfully submitted, ALBERT J. EVERS, *Secretary*.

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

GEORGE A. APPLEGARTH

Born in Oakland, California.

Graduated from Ecole des Beaux Arts, 1906, Atelier Laloux.

A vivid personality; artist to his finger tips, quick, alert, energetic, versatile, prolific.

His most recent work: The California Palace of The Legion of Honor portrayed in some detail in these pages.

Among the many buildings designed by Mr. Applegarth, besides this noble edifice, are the Oceanic Building, Clift Hotel, Tanforan Club, Clyde Hotel, Humboldt Savings Bank, Eureka; Orient Building, Ransahoff Building, and (when with the former firm), the A. B. Spreckels residence, Holbrook office building, Lurline Baths, Fielding Hotel, Adler Sanitarium.

The distinctive treatment of his offices on the 18th floor of the Claus Spreckels Building, San Francisco, is typical of the Applegarth blending of the artistic with the practical. The novel entrance is well worth a visit as it is characteristic of the originality of the man and demonstrates that "the beaten path" is not for him.

His hobby? Trying to keep the PACIFIC COAST ARCHITECT from getting his photograph.

CARL WERNER

Born in Philadelphia; never mind when.

Arrived in San Francisco at the age of eleven. Graduated Massachusetts Institute of Technology, 1899. Devoted a year to travel and study in Europe.

Established his own office in San Francisco in 1901, built his first Masonic Temple in 1905. To his architectural genius, Masonry in California is indebted for many of its noblest temples.

Among the number are the stately Scottish Rite Temple, San Francisco; Scottish Rite Temple, Oakland; chaste and classic Scottish Rite Temple, Sacramento; Masonic Temple, Stockton; the Temple at Bakersfield and at Santa Rosa, the Masonic Club House at Berkeley.

Now engaged in building at San Jose and Fresno, temples for Masonic orders and, under way at Oakland, a Scottish Rite Temple to cost in excess of $1,000,000.

Is also building in San Francisco the new Y. M. C. A. Embarcadero Building. Several of the most imposing Christian Science churches in this community are his work. High schools in Alameda and San Mateo County have been designed by him.

His hobby? Fishing and hunting—when not building Masonic Temples.

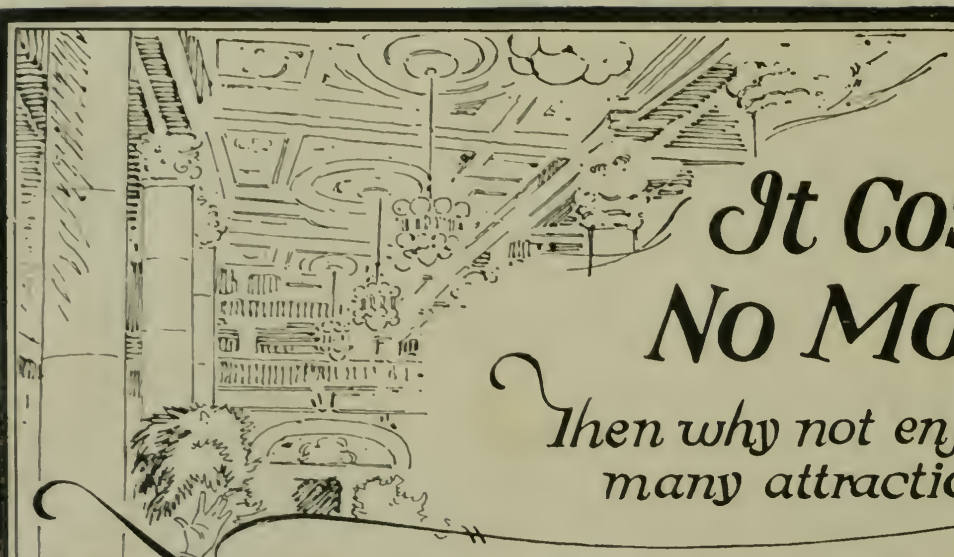
MARBLE IN THE MEMORIAL

J. Musto Sons-Keenan Co. installed the beautiful marble in the California Palace of The Legion of Honor. In the rotunda, Napoleon gray stone was used, quarried by Thompson-Kiel Company, of New York. The pillars are sixteen feet high and two feet in diameter. Hone finish was given the product. The floor is of pink and gray Tennessee marble, and the exterior columns, bases and floors were executed from Roman travertine stone, quarried near Tivoli, close by the famous Villa Deste. The marble cost represented approximately $225,000 and the Musto-Keenan part in the construction has been the subject of much favorable comment.

OIL BURNER AT PALACE

Attracting considerable attention among architects and builders is the mechanical atomizing oil burner installation at the California Palace of The Legion of Honor, San Francisco. It is said to be one of the most important of its kind in the country. The Fess System burner installation has a unique assembly wherein one part counterbalances another, reducing friction to a minimum and giving fine atomization and flexible range. Every part used in the Fess System burner is made in the factories of the company so each unit is kept to a uniform grade.

The company maintains a service bureau for architects which supplies accurate cost and engineering data.



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B. L. FRANK, *Manager*

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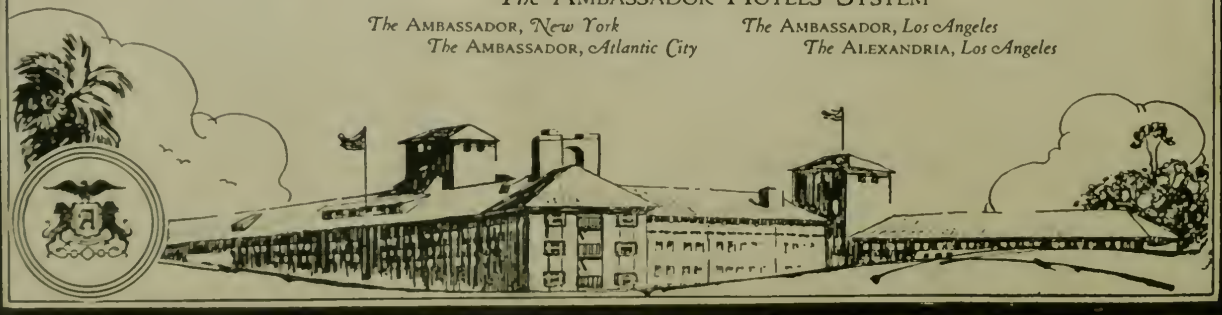
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